

HOUSE & GARDEN

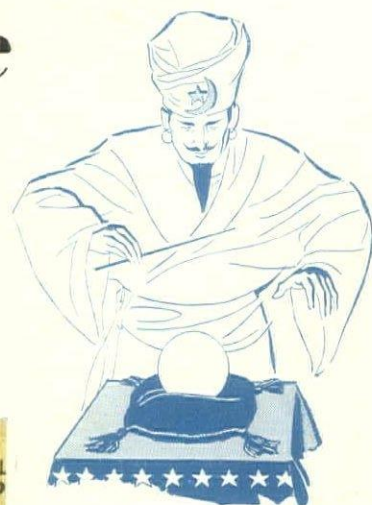
A Condé Nast Publication

January, 1935



Annual Building Number : Price 35 Cents

Bring your bathroom up-to-date with the *Modern magic* of CARRARA WALLS



MODERN magic, indeed, is the amazing transformation wrought in your present bathroom by the application of Carrara Walls! Your bathroom assumes a new and different personality. It sparkles with the vital life instilled by lustrous, reflective wall surfaces . . . it glows with the mellowed beauty of Carrara's soft, rich color-tones . . . it gathers to itself the delightful illusion of greater spaciousness, airiness and light.

And magic, too, is the *permanence* of Carrara Walls. Their charm endures, their newness abides as the years slip past. No checking, crazing, staining or fading with age. No absorption of odors. No degeneration from the action of oils, chemicals, moisture. And . . . what pleasant news! . . . your wall-cleaning problem resolves itself into nothing more than a periodic wiping with a damp cloth.

Price? Probably less than you would expect to pay for lovely walls like these. And the National Housing Program is ready to help you, if necessary, to

finance their installation in your home. Remodeling with Carrara is quick and easy. Send for our folder, showing how Carrara Walls can make your bathroom or kitchen more attractive.



A bathroom made modern and beautiful by walls of soft Gray Carrara, with base and cap trim of Black Carrara. Note that Carrara extends clear to the ceiling in the tub recess, but is accented in other parts of the room by upper walls finished in Maize Tan Wallhide, The "Vitolized Oil" Paint. The door, edged with Black Carrara, is finished in Chinese Red Waterspar, the Quick Drying Enamel. Ceiling is also done in an appropriate shade of Wallhide.

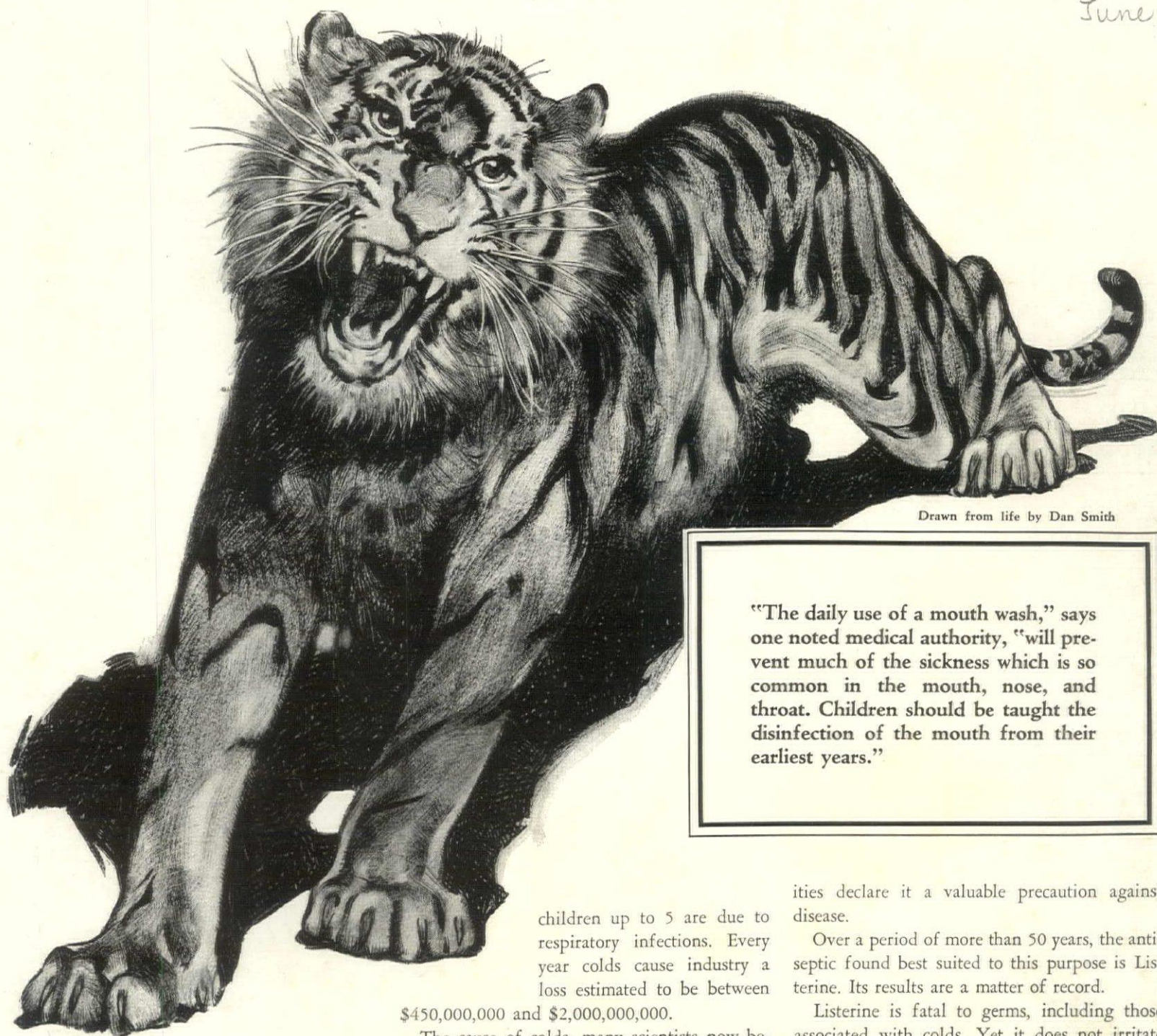
CARRARA

→→→ The modern structural glass ←←←

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PLATE GLASS COMPANY**
2281 Grant Building • Pittsburgh, Pa.

The TIGER in the House

Per.
NATION
Hb
Jan
June



Drawn from life by Dan Smith

"The daily use of a mouth wash," says one noted medical authority, "will prevent much of the sickness which is so common in the mouth, nose, and throat. Children should be taught the disinfection of the mouth from their earliest years."

YOU call it a cold, but physicians call it the Tiger in the House because their experience teaches them how potentially dangerous a cold really is; how often it may lead to prolonged ill-health.

Unchecked, a cold may run through entire families. Unless treated, it frequently leads to sinus, ear, and mastoid trouble, as well as bronchitis and pneumonia (particularly in the case of babies). Eighty per cent of acute illnesses in

children up to 5 are due to respiratory infections. Every year colds cause industry a loss estimated to be between

\$450,000,000 and \$2,000,000,000.

The cause of colds, many scientists now believe, is a filtrable virus, invisible but potent. It lodges in the mouth and throat, which also welcome millions of the equally dangerous "secondary invaders"—the pneumonia, streptococcus and influenza germs. These often complicate a cold, make it dangerous.

Gargle Listerine

Recognizing the throat as the breeding ground of bacteria, it is evident that the daily use of an antiseptic is of vital importance. Many author-

ities declare it a valuable precaution against disease.

Over a period of more than 50 years, the antiseptic found best suited to this purpose is Listerine. Its results are a matter of record.

Listerine is fatal to germs, including those associated with colds. Yet it does not irritate delicate tissue as do harsh mouth washes.

For oral cleanliness and to fight colds—gargle with Listerine every morning and night. If you feel a cold coming on or one has already started, repeat the gargle every two hours. You will be delighted to find how often it brings relief.

The moment Listerine enters the mouth it begins to kill germs. Even four hours after its use, reductions in the number of germs ranging up to 64% have been noted.

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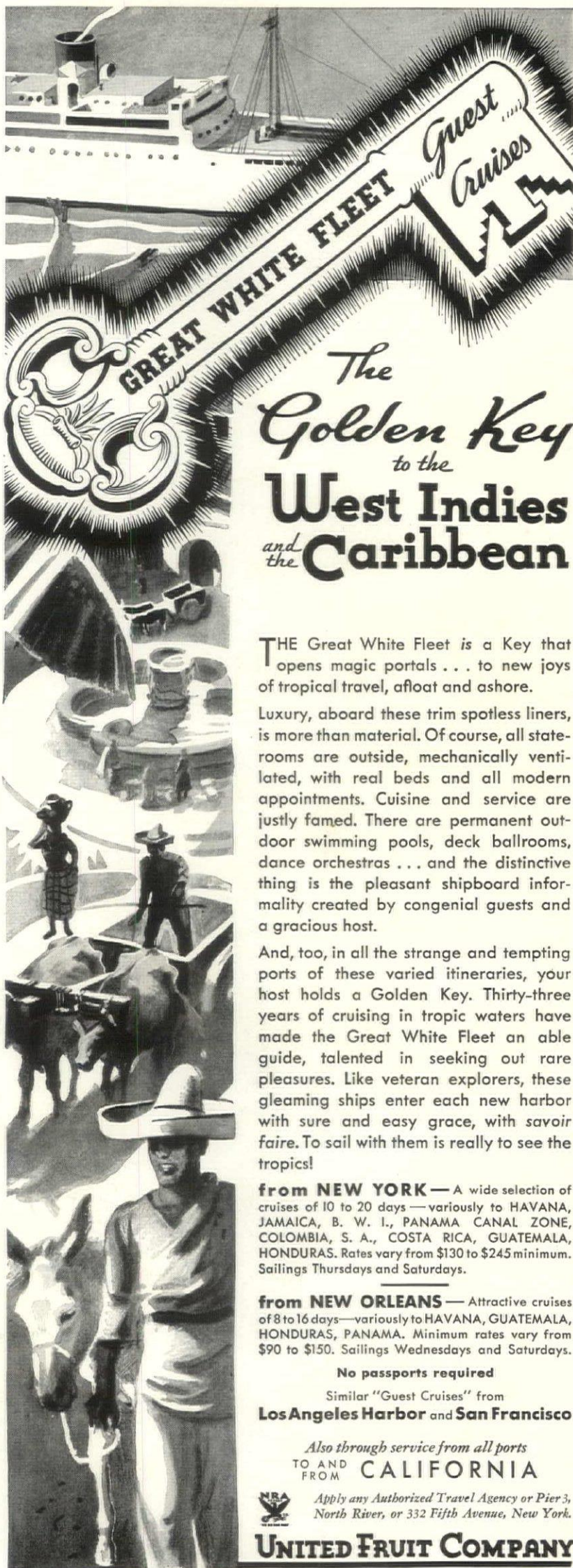
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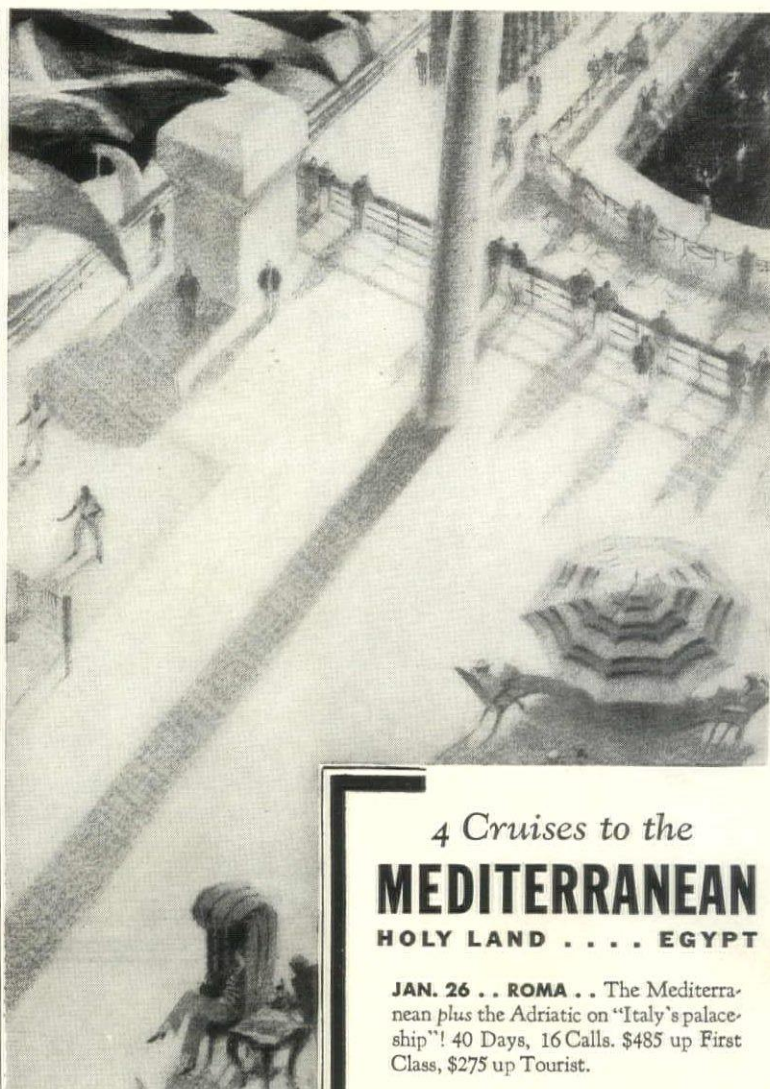
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Yosemite National Park



Snowfields above The Ahwahnee

Visit The Ahwahnee, California's most distinctive resort hotel, during Winter Sports season. Day-and-night skating carnivals on a huge open rink, jingly dog-team tours, tobogganing, "ash-can" sliding, skiing, moonlight sleigh rides, special exhibition events—all in a matchless, sky-high theater. For illustrated, four-season Yosemite folders, write Dr. Don Tresidder, Manager.

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The Willard Hotel. Prestige brings the discriminating traveler here and hospitality holds him happily. \$4. one, \$6. two up.

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Florence Villa

The Florence Villa. On suburban lake shores of Winter Haven. 125 rooms with bath, steam heated, music, golf, fishing. Am. \$6-10. Dec.-April. Bklt.

FLORIDA?

If you're off for a Florida tour, you'll find January days jammed with goings-on: In Miami, a few we know of will be the Third Annual Miami Biltmore Tennis Championships from the sixth to the twelfth, with our leading amateurs entered. On the heels of this will come the Winter Bridge Tournament at the same hotel January 14 to 16. Winning couples from twelve Metropolitan cities in the East and Middle West are entered. Moving up the coast, you ought to take in the Lake Worth Tournament at the Palm Beach Golf Club from January 21 to 25. Then on up to St. Augustine for a bit of yachting—the Ancient City Yacht Club holds regattas for motor- and sail-boats every other Sunday during the winter. Of course you will not want to miss the grand functions at St. Petersburg on Florida's Gulf Coast. There's a yachting regatta on New Year's Day, the Yacht Club Ball on the twelfth, the Lakewood Open Golf Tournament on the twenty-first and the Jungle Country Club Open which winds up the month on the twenty-sixth and -seventh.

—OR CALIFORNIA?

Perhaps you're heading West. If so, here are some more high spots in tour form. The Broadmoor at Colorado Springs has planned a Ski Tournament at the Silver Spruce Ski Club, eighteen miles from the hotel where conditions are ideal for the sport. While skiers are enjoying the jumps at the Ski Club, actually 3,000 feet above the Broadmoor, golfers may be playing on the Broadmoor championship course in their shirt sleeves. Mov-

ing into California, we're told that if you've had trouble catching up with the notables in golf your difficulties will be over at the Tenth Annual Los Angeles Open, January 12 to 14, because all the big guns will be there. Then there is a new event in Southern California in which fifteen lawn bowling clubs are joining to stage the first mid-winter open tournament in Arroyo Seco Park. Now you can move up the Coast for the annual polo tournaments at Del Monte, and as your last port of call you land in San Francisco for the National Match Play Open Golf Championship, to be held on the Lincoln Golf Course in the Presidio. Are you out of breath?

ATLANTIC CITY

They keep things moving right along in Atlantic City through the winter, and although it's a bit too cold for surf bathing, a very popular form of entertainment during January is Horseback Riding on the beach. Indoors, every Friday and Saturday night, Ice Hockey games are held in the huge municipal auditorium, and from January 25 to 27 the sixth Annual Atlantic Coast Squash Racquets Championship for Men is scheduled on the Haddon Hall courts.

JUST TO KEEP POSTED

Music: Carnegie Hall, New York City: Philharmonic Symphony Society Concerts, January 2, 10, 12, 17, 19, 24 and 26; Ruth Slenczynski, January 12 (afternoon); Josef Hofmann, January 19 (afternoon).

BERMUDA GOLF: Semi-Annual Tournament for St. George Trophy, St. George Golf Club, January 10.

FLORIDA (Cont.)

Miami

The Columbus. "Miami's Finest Bay Front Hotel". Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

The Dallas Park. Fire-proof. Overlooking Biscayne Bay. Desirable apartments, attractive hotel rooms. Nude sun bathing cabanas atop 11th floor roof.

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FLORIDA (Cont.)

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Virginia Inn. On Lake Oseola. Golf, fishing, boating. Excellent table and service. Automatic sprinklers. Elevator. American Plan. Attractive rates.

INDIANA

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French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Photo. Amer. Plan.

GEORGIA

Atlanta

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GEORGIA (Cont.)

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White Mountains—Franconia

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NEW YORK

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De Witt Clinton. A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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GARDENING



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9. **"PHOTO ALBUM."** This booklet contains views of greenhouse installations by Hitchings. Data on costs is available. HITCHINGS & CO., 720 SPRING STREET, ELIZABETH, N. J.

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19. **"NORTH STAR HISTORY."** An interesting story of good blanket making and instructions on laundering. NORTH STAR WOOLEN MILL CO., MINNEAPOLIS, MINN.

20. **"THE INSIDE STORY."** The important features of the Perfect Sleeper Mattress are outlined and illustrated in this booklet. SLEEPER PRODUCTS, INC., SPACE 1430, AMERICAN FURNITURE MART, CHICAGO, ILL.

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24. **"THE STORY OF RUGS AND RUG WEAVING."** Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. MOHAWK CARPET MILLS, 295 FIFTH AVE., N. Y. C.

25. **"BRIDE'S BOOK ON FLOOR COVERINGS."** This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. ALEXANDER SMITH, HG, 577 FIFTH AVENUE, NEW YORK CITY.

26. **"MAYFLOWER WORLD'S FAIR WALL PAPERS."** This book shows the new Mayflower patterns and color photographs of model rooms. MAYFLOWER WALL PAPERS, DEPT. HG., ROGERS PARK STATION, CHICAGO, ILL.

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29. **"CORRECT WINE AND TABLE SERVICE."** A book describing and illustrating the proper way to serve wines at the table. FOSTORIA GLASS CO., MOUNDSVILLE, WEST VIRGINIA.

30. **"CORRECT TABLE SETTING."** Illustrations show the proper arrangement of silver for various table settings. 10c. INTERNATIONAL SILVER CO., WALLINGFORD, CONN.

31. **WEDGWOOD CHINA.** An illustrated booklet on Wedgwood China. Jasper, Basalt, and Queen's Ware. JOSIAH WEDGWOOD & SONS, 160 FIFTH AVENUE, NEW YORK CITY.

32. **"THE HISTORY OF THE SPOON, KNIFE AND FORK."** This interesting booklet is sent out free of charge on request. REED & BARTON CORPORATION, TAUNTON, MASS.

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33. **CHASE LIGHTING FIXTURES AND LAMPS.** Separate folders illustrate fixtures designed for use in rooms decorated in various period styles. CHASE BRASS & COPPER CO., INC., FIXTURE & LAMP DIV., 10 E. 40TH ST., NEW YORK CITY.

Upholstery & Window Treatments

34. **"BOOK OF BLINDS."** This booklet shows over twenty photographs of Columbia Venetian Blinds. THE COLUMBIA MILLS, INC., 225 FIFTH AVE., NEW YORK CITY.

35. **"RA-TOX VENETIAN BLINDS."** Folder lists ten benefits to be gained by using Ra-tox blinds. Custom built and obtainable in any color combinations desired. HOUGH SHADE CORP., JANESVILLE, WISC.

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38. **TUTTMAN'S GIFT SHOP.** Fireplace equipment, lamps and decorative accessories in brass and copper. TUTTMAN'S, 103 ALLEN ST., NEW YORK CITY.

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39. **"WINES—HOW, WHEN AND WHAT TO SERVE."** The time to serve wines, types of glasses and assortments to keep on hand are a few of the subjects discussed in this book. 25c. SCHENLEY IMPORT CORP., 20 WEST 40TH ST., NEW YORK CITY.

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41. **"THE SMART POINT OF VIEW."** An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. MARGERY WILSON, 22-A, 1148 FIFTH AVE., NEW YORK CITY.

For Informal Entertainment

42. **"HOW TO SERVE BUFFET SUPPERS."** A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10c. CHASE BRASS & COPPER CO., INC., WATERBURY, CONN.

43. **"TOAST AND THINGS."** Illustrates the new Toastmaster Breakfast Tray and the new Hospitality Tray, and mentions appetizing foods to fill them. WATERS, GENTER CO., MINNEAPOLIS, MINN.

44. **"TIFFLE TUMBLER."** A folder illustrates this modern cocktail shaker which comes in either Sparkling Chromium or Satin-Ray Aluminum, trimmed in Bakelite. WEST BEND ALUMINUM CO., WEST BEND, WISC.

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45. **CUNARD-WHITE STAR LINE.** Booklets on the cruises run by this line are available on request. ADDRESS HOUSE & GARDEN'S READER SERVICE BUREAU, GREENWICH, CONN.

46. **HAMBURG-AMERICAN LINE—NORTH GERMAN LLOYD.** Illustrated booklet shows views of strange places visited on the "Cruise of Contrasts." Leaving New York, January 26th. HAMBURG-AMERICAN LINE—NORTH GERMAN LLOYD, 57 BROADWAY, NEW YORK CITY.

47. **GRACE LINE.** Information on the Grace Line Cruise between New York and California. GRACE LINE, 10 HANOVER SQUARE, NEW YORK CITY.

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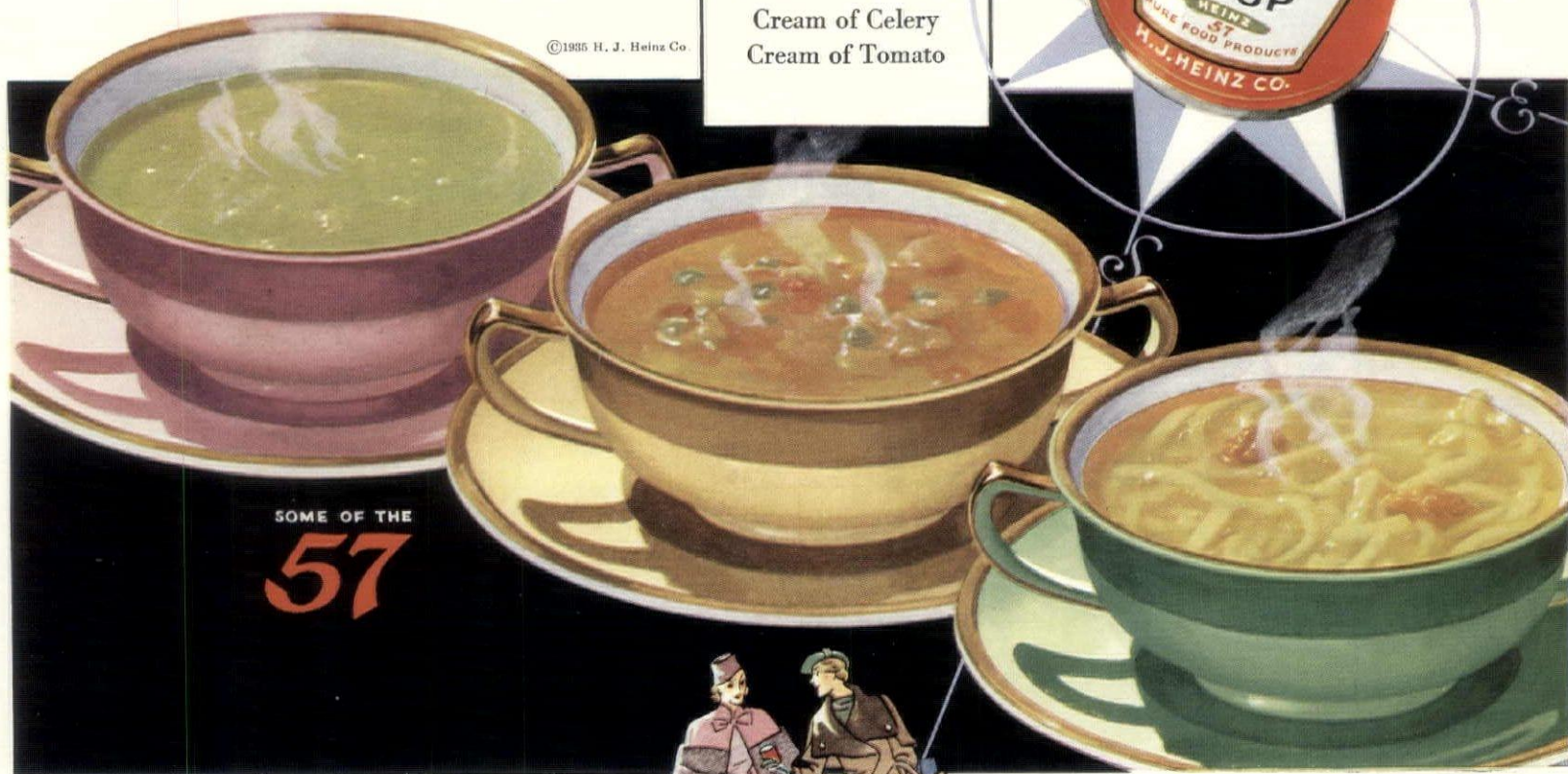
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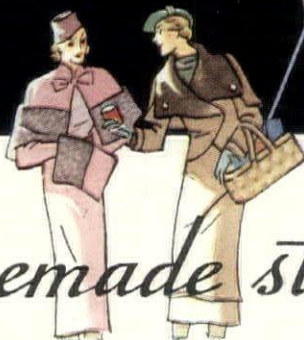
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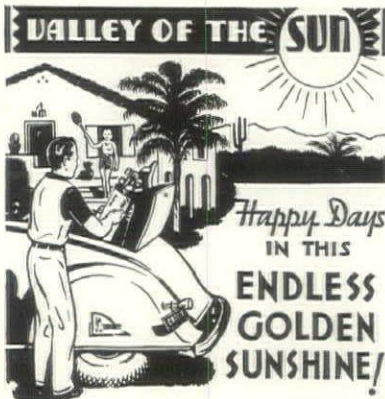
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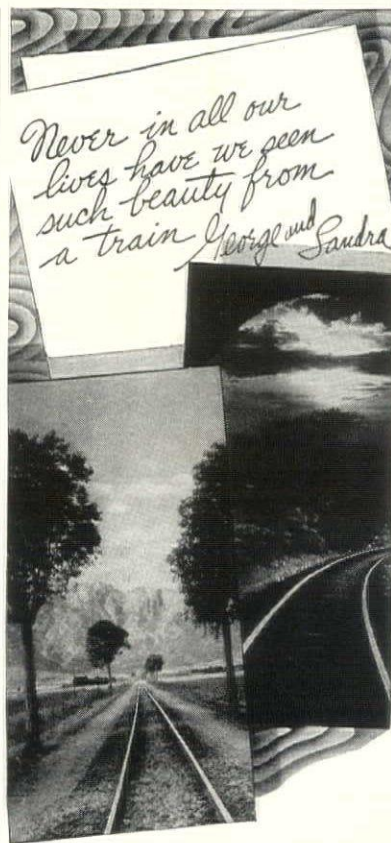
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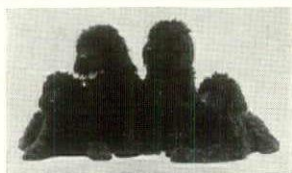
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A GENERAL view of the 1934 Westminster Kennel Club Show, in Madison Square Garden, New York, suggests the importance of this annual classic

The Westminster show

FOLLOWING its time-honored custom the biggest of America's indoor dog shows, that of the Westminster Kennel Club, has selected the three days nearest to Lincoln's Birthday, namely, February 11, 12 and 13, for its annual winter exhibition in Madison Square Garden, New York City. Here will congregate for the stiffest competition of the year more than 2,500 dogs representing almost every breed under the sun.

Last year there were seventy-five different breeds entered, and this year, owing to the fact that additional breeds have been given recognition by the American Kennel Club, there will probably be on display an even wider variety. There will be usual and unusual dogs; dogs that may be found on any fashionable street at any hour in the day, and dogs that are seldom come upon save at such important and highly educational competitions as Westminster. There will be "natural" dogs, molded on Nature's own design; there will be "made" dogs, product of the breeder's art; dogs of recent origin and dogs that have come to us with a heritage of thousands of years. Dogs of all colors, all coats, all sizes, literally dogs from every corner of the civilized globe.

For in spite of the fact that England is acknowledged leader among nations in the production of pure bred dogs to standardized pattern, it has absolutely no edge on American show rings. Here gravitate all through the year the best dogs of the world, so keen are American fanciers to profit by the finest bloodlines of every dog-breeding country. Consequently, the Westminster fixture becomes each year the show place of all nations, offering for display the highest type dogs of England, Germany and like show centers abroad. Couple with this notable aggregation of pure breeds the small army of first class American-bred specimens, many of which have been produced especially for the great American classic, and you will gain an idea of the size, the scope and the importance of the Madison Square Garden exhibition. That it is a doggy education in itself is proved by the fact that it is attended by at least 15,000 visitors who come not alone to see which dogs are going to win the \$20,000 of prize money and the numerous handsome silver cups and trophies, but by artists, sculptors, writers, agricultural students, veterinarians and, yes, even children.

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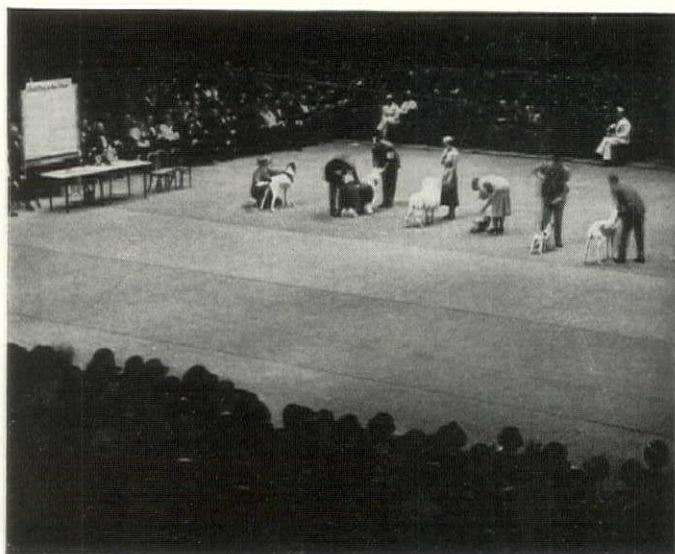
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THE final judging for Best in Show at last year's Westminster. Flornell Spicy Bit, the ultimate winner, is the second from the right, with Mr. Roberts

The Westminster show

take an actual part in the conduct of the show, special classes being provided for them; classes instituted for the sole purpose of interesting the younger generation in the sport and teaching them how the game should be played. And remarkable indeed is the manner in which these small sportsmen have availed themselves of the privilege of learning how to show dogs; they do it with an adeptness and a seriousness of purpose frequently not duplicated among those of maturer years. Of course, there are times when to the delectation of the crowded ringsides a Great Dane walks off with a small boy, or a particularly spirited Terrier leads a tiny miss this way and that, but such amusing episodes often have a "trick" ending in that the child eventually regains control of the dog and wins the prize by virtue of the greater handicap. It is not the most perfectly mannered dog by any means that helps the young handler to carry off the coveted prize; it is the way the youngster manages his dog that counts. These interesting classes have grown steadily since their inception, as have also the regular classes which count in the winning of championship points.

Competition among American-bred dogs will without doubt be keener than at any previous time in the history of recognized competition here because this Westminster will see the first try-outs in the territory for the big money prizes put up by the American Kennel Club for the encouragement of home-bred dogs. Of course, Florida, Colorado and California will stage all-breed shows just ahead of Westminster; likewise, several eastern specialty clubs will put on one-breed exhibitions in advance of the Garden show. But Westminster will be the first 1935 all-breed in New York's metropolitan area, hence Westminster variety class wins, if made by American-bred dogs, will be the virtual start of the race in the highly competitive "Division of the East and North" for the profitable purses that the official rulers of dogdom have put up.

Needless to say, Westminster has grown in size and prestige throughout its long continuance of fifty-nine years' show-giving history until it rates as America's greatest dog exhibition and one that fanciers from coast to coast could not do without.

—JOSEPHINE Z. RINE.

(Continued on page 12)



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PERCY ROBERTS, who handled Flornell Spicy Bit
when she went to Best in Show, is holding the win-
ner. At right is W. Ferguson, Jr., 1934 President

The Westminster show

(CONTINUED FROM PAGE 11)

WESTMINSTER-TIME may
seem at this writing very far away
but as a matter of fact it will be
upon us before we are well aware
of it. Time passes almost with-
out realization, though not for
those indefatigable sportsmen who
make possible the great American
dog show classic. Preparations
have been well under way for
months, in fact meetings are be-
ing held at the rate of three or
four each month. February 11th,
12th and 13th, 1935 are the dates
that have been selected and ap-
proved and the following thirty-
odd judges who will take care of
the various breeds have been an-
nounced by Dr. Samuel Milbank,
Chairman of the Bench Show
Committee of the Westminster
Kennel Club:

JOHN E. HURST of W. BALTIMORE,
Md.—Chesapeake Bays.
WILLIAM H. PYM, VANCOUVER,
B. C.—Wire-haired Pointing Griffons,
Pointers, English and Gordon Setters,
German Shorthairs.

W. L. McCANDLISH, REDDITCH,
ENGLAND—Retrievers, English Spring-
er Spaniels, Irish Wolfhounds, Welsh
Terriers, Lakeland Terriers.
VINTON P. BRESE, CALDWELL,
N. J.—Irish Setters, Afghan Hounds,
Norwegian Elk-hounds, Salukis, Great
Pyrenees, Rottweilers, Welsh Corgis,
Keeshonden, American Foxhounds.

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CITY—Clumber, Cocker, Field, Irish
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Spaniels.

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English Foxhounds, Harriers, Otter-
hounds.

F. W. SIMMONS, WINDHAM, CONN.
—Bloodhounds, Mastiffs, Siberian
Huskies, English Toy Spaniels, Ital-
ian Greyhounds, Toy Manchester Ter-
riers, Toy Poodles, Yorkshire Ter-
riers, Poodles.

DR. HERBERT SANBORN, NASHVILLE,
TENN.—Dachshunde.

JOSEPH Z. BATTEN, NEW YORK CITY
—Scottish Deerhounds, Greyhounds,
Whippets.

ALFRED DELMONT, WYNNWOOD,
PA.—Russian Wolfhounds, Bedling-
ton Terriers, Bullterriers, Standard
Schnauzers, Skye Terriers, Chihua-
huas.

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—Belgian Sheepdogs, Bouviers de
Flandre, Briards, Eskimos, New-
foundlands, Giant Schnauzers, Bull-
Mastiffs, Manchester Terriers, Mis-
cellaneous, French Bulldogs.

DR. HENRY JARRETT, PHILADEL-
PHIA, PA.—Collies, Shetland Sheep-
dogs, St. Bernards, Chow Chows.

MRS. ANNE TRACY ERISTOFF, HIGH-
LAND FALLS, N. Y.—German Shep-
herd Dogs.

MRS. M. B. HOSTETTER, JR., PASA-
DENA, CALIF.—Great Danes.

FRED R. KINGMAN, RYDAL, PA.—
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LOUIS SMIRNOW, BROOKLYN, N. Y.
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ILTON, MASS.—Border Terriers, Fox-
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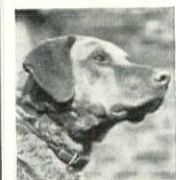
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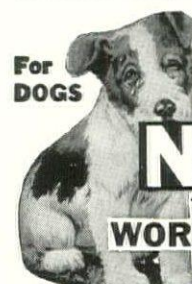
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GLOSSARY OF DOG TERMS

Continued from October issue

Felted—When the long feather of a Collie or Retriever gets matted into masses that bid defiance to anything short of scissors, it is said to be "felted," a condition which is a disgrace to the dog's owner.

Fiddle-headed—A term used to define the lantern jaws of some big, badly bred Mastiffs.

Fixed—Means astonished.

Flag—A term for the tail applied to Setters.

Flat-Sided—Flat in ribs.

Flews—The chops, or overhanging lips of the upper jaw. The term is chiefly applied to hounds or other deep-mouthed dogs.

Fore-arm—This makes the principal length of the fore-leg and extends from elbow to pastern.

Frill—The projecting fringe of hair on the chest of some dogs, and especially of the Collie.



LEFT to right, at the Springer Spaniel Field Trials: W. St. Clair; Dr. Milbank, Chairman of the Westminister Bench Show Committee, and H. I. Caesar

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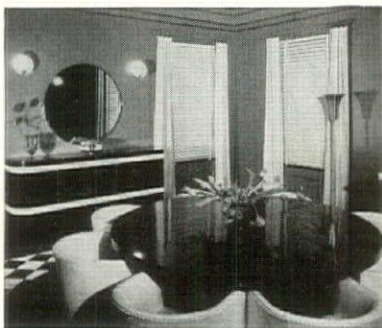
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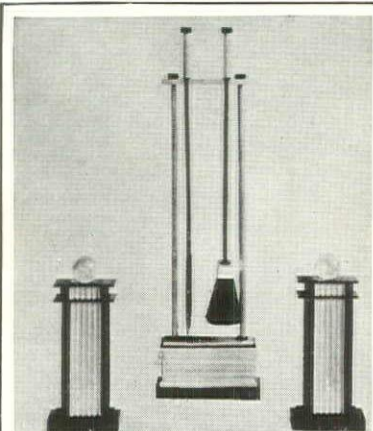


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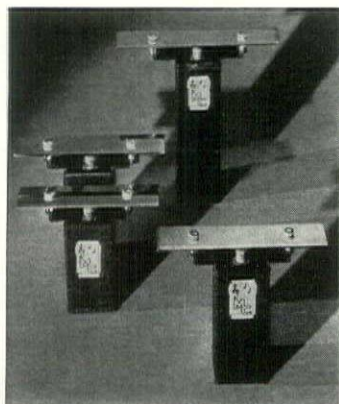
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Shopping Around



THE idea for the scoop shown at the left was filched quite unscrupulously from some unsuspecting grocer's sugar bin. Now it serves bread and toast and such like at informal suppers and is painted a gay, fire-engine red and decorated with a vegetable motif so that it may fittingly join the bright crowd on the buffet table. It can also be had in an attractive ivory color if preferred. In similar situations the round shiny ball at the right keeps hot muffins that way until called for. Of bright aluminum. Scoop, \$3.50. Muffin warmer, \$4. Chelton, 859 Lexington Avenue, New York

A HIGH score is about the only thing essential to enjoying a game of bridge missing from the ensemble at the right. Aside from that, there are enough supplies in the tan suede box to keep even a Culbertson marooned on a desert island in a state of bliss for days. First there's a bridge table cover of washable red, blue, green or tan suede with a three-letter monogram in gold. Two packs of gilt-edged cards are also monogrammed and two score pads are equipped with positively roll-proof pencils. Never again need the play be held up while the keeper of the scores submerges to retrieve an errant piece of lead. Finally, there are twelve monogrammed books of matches. All units except the cover are in a combination of red and blue. \$3.50. William Streeter, Ltd., 870 Madison Avenue, New York



BELIEVE it or not, the time is coming when the housewife, instead of dreading the advent of peddlers during the day, will bribe them to ring her bell instead of her neighbor's. That will be when she's had a Mello-Chime—a guest announcer with a single, soft, bell-like tone—installed in place of the buzzer at her door. Depending on whether one likes tenors or baritones or in case one prefers duets—these chimes come in three styles. In the foreground, left, is Model B, the tenor—\$1.95; secondly, Model D, the duet—\$4.75; in the rear, Model C, the baritone—\$2.95. Substitution of the new for the old signal system is simplicity itself—the same wiring used for both. A. G. Spaulding & Bros., 518-5th Avenue, New York.

EVEN scraps are wrapped in Cellophane nowadays—that is, if they're lucky enough to be tossed into a basket like this, at right. It's not that they have to be kept fresh—it's just a nice idea for dressing them up. Like the condemned convict eating his last big meal—they enjoy this one bit of glory before being consigned to the incinerator. The Cellophane, stretched in strands from top to bottom, glistens like rain—red or black rain, stitched in place in four horizontal rows. Cellophane rope tied in a bow finishes the top. \$4.95. Lewis & Conger, 6th Avenue at 45th St., N. Y.



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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

WHAT'S WHAT IN HOUSE & GARDEN



■ Until the recent return of one of our associates from a Western tour that included a side-line jaunt to Hawaii, our mental picture of this island was a sort of panorama of Hula maidens dancing to the strains of *Aloha-Oe* on the beach at Waikiki, while Charlie Chan glided from Palm tree shadow to Palm tree shadow in the background. Miss McElroy's story of Hawaii as a place of fine homes and superb gardens replaces this picture with another no less fascinating. Thus begins House & Garden for 1935



■ In a while, now, good gardeners' desks will be littered with new catalogs—some flamboyant as a Mardi Gras parade, some dignifiedly restrained, but all absorbing and filled with temptation. Among such multiplicity of invitations it is sometimes difficult to separate the old from the new. Herein lies the value of our novelty plant review on pages 28 and 29; almost at a glance it tells you just what the new introductions are that will be ready for your garden this year



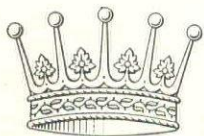
■ The most fun we have had in a long time we found in working on the nine pages beginning at 31. We had four architects design houses in various styles, including the modern, and then set to work making scale models that would reproduce as much like actual houses as was humanly possible. Look 'em over



■ June Platt, our gastronomic guide, brings hot drinks to your attention on pages 52 and 53 of this issue. Ranging as they do from camomile tea to Tom & Jerry's there should be plenty of ideas for warming potions to keep both teetotaler and him who takes his with a stick in it comfortable during the harsh winter days that we have been promised



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the popular lengths of Peeress. This means the sheets are measured *after* hemming, not before. Peeress may be had in classic white and many of the new water-color pastels. Its hem variations include deep plain ones, colored ones, embroidered scalloped edges and exquisitely fine hemstitching in one, two, three and four rows. Many of the leading shops are now showing Peeress, beautifully packaged in an Empire Toile box.

THE BULLETIN BOARD

HOUSE MODELS. Maybe you think that the nine pages of house models shown in this issue were done with a flip of the editorial hand. Yet much labor lies behind them. First the architects to engage and conferences with them as the plans proceeded. Then hours with the model maker. Then complete plans and specifications made up and shipped off to building contractors in various parts of the country so that their estimates on costs could serve readers of all sections. Then photographing the models and laying out the pictures. And out of all this preparation come nine little pages.

Next month four department stores will suggest color schemes for the rooms, and in March the gardens will be described in detail.

ATENTION, GARDENERS. To paraphrase Mr. Shakespeare a bit, "strange are the uses of adversity." Consider, if you will, the evidence presented by the status of the seed and plant industry here at the beginning of the new year:

Four years of depression did things to this business, as to every other one. The decrease in public buying power naturally resulted in curtailed production, and then the severe winter of 1934 and the drought which followed during the summer took additional heavy toll of growers' stocks. On the heels of all this came a marked fall revival of retail purchasing which, from every present indication, will carry on with increased momentum as 1935 progresses.

And the result? Obviously, shortages have developed, especially in the finer and more desirable items, and prices are moving upward. This year the old adage of "first come, first served" takes on a special significance; if you're not among the first, you may not be served at all. So order early, all ye of good faith!



THE DESERTED WEATHERCOCK

And so they've gone! They always go.
I face the wind that brings the snow.

Why must they leave me, lone and bold
To face the wind that brings the cold?

Oh, long I watch for them in vain,
And face the wind that brings the rain.

But they'll come back when round I swing
To face the wind that brings the Spring!

—ARTHUR GUTERMAN

THE WINTER DIVERSIONS OF A GARDENER. The writer of this page, having produced in June *The Story of Gardening*, now adds to his shelf another: *The Winter Diversions of A Gardener*. These are mainly bookish diversions—studies of 18th century English women flower painters and how the Huguenots affected world gardening and how plants have been shipped down the ages and a long narrative of the influence of the Church and parsons on gardening in many lands. There is also a sultry chapter on Happenings in Summer-Houses. Incidentally, this new book makes the tenth volume on country living and interests that the editor of House & Garden has produced in the past twelve years. In addition there were five other House & Garden books that he edited.



TABLE SETTINGS. Brimful of new ideas, the table settings exhibited recently in New York stores prove a boon to busy hostesses seeking new ways of decorating party tables. McCutcheon started the ball rolling with thirteen tables set by various well-known decorators and designers, ranging all the way from a formal dinner to a supper for two in the Japanese manner. A modern luncheon setting designed by Robert Locher will appear in the next issue.

Following came Altman with twelve tables featuring holiday settings mainly—new ideas in Christmas and Thanksgiving arrangements—an after-theatre supper table smartly set with wooden things, and the gay Bachelor table shown on page 58 with its new aluminum appointments.

Twelve sparkling table settings running the social gamut from a champagne supper setting sponsored by Yvonne Printemps to a hunt breakfast designed by Joseph B. Thomas were Macy's contribution, two of which appear on page 45. And at the Metropolitan Museum of Art, in the Contemporary American Industrial Art show were dramatic tables designed by Walter D. Teague and Donald Deskey. Both these tables, with their brand new appointments, also appear on page 45.

Out of all this came the following notes—the preponderance of crystal over colored glass; the use of cream and ivory damask in formal settings; the infinite variety of table coverings sponsored for less formal affairs—organdie, voile, net, plaids and dots, homespuns, handkerchief linen, raffia and plain linen in rich, deep colors.

We only hope that hostesses inspired by these arrangements had food worthy of so many bright ideas in decoration.

A REIGNING STYLE. For over a year now House & Garden has been telling its readers that the coming taste in furniture would be the 18th century. If you keep one eye on the 18th century, you can't go wrong. So it was gratifying to walk into the Fine Arts Exposition at Radio City and see the 18th century predominating in the rooms shown there. Chippendale especially proves a favorite.



RULES FOR GARDENERS: At Shrubland Park, in England, the following rules for the gardeners were posted in the tool shed. We wonder what gardeners today would think of them.

1. Any workman employed in these gardens not complying with the following rules will be discharged.

2. That all workmen keep their proper time in coming to and leaving their work and to come regularly to the tool shed every morning for orders from the foreman and anyone being later than ten minutes past his time shall be fined three pence.

3. Anyone smoking at his work or during working hours, three pence.

4. Anyone going on the walks with dirty shoes or taking a wheelbarrow with a dirty wheel or putting it away dirty, three pence.

5. Anyone neglecting to clean any tool he has been using or not putting the same in its proper place after being used, two pence.

6. Anyone carelessly breaking any tools, flower pots, vases, glass or stone work or walking on the stone steps except sent for a proper purpose, one shilling.

7. Anyone leaving any dirt, grass, leaves, roots or any rubbish in heaps in any part of the gardens, two pence.

8. Anyone taking any plants, cuttings, seeds, fruit, vegetables or anything else without permission will be instantly discharged.

9. Anyone staying away from his work without permission except from illness, six pence.

10. Anyone using bad language, swearing or otherwise misconducting themselves, one shilling.

11. Anyone taking another man's tools without leave, two pence.

12. The stoker to keep the stoke holes cleanly swept and all doors to same shut, six pence.

13. All covers to tanks to be immediately put on after being used, six pence.

14. Anyone damaging the above rules, one shilling.

15. The above fines to be stopped out of wages each pay night and the money to be divided once a year amongst those who have not been fined during the year.

16. Time six in the morning to six at night.

TO MR. GOETHE. Our prize wreath this month goes to Goethe. In *Hermann und Dorothea* he made this observation, as applicable today as when he first wrote it in the 18th Century: "To build and maintain one happy home serves mankind better than all the talk about the rights of man."



WARREN

A shady garden glen in the heart of Honolulu



HAWAIIAN ADVENTURE IN HOUSES AND GARDENS

By Margaret McElroy

FOUR days from San Francisco watching the sea change from steel to sapphire. Then your first thrill as Diamond Head—grand sentinel of the Pacific soars suddenly into the blue. The long white roll of Waikiki surf. Honolulu Harbor and the beautiful white ship slipping dreamily into port to the strains of *Aloha Oe*—that haunting song of greeting and farewell. Champagne air—yards of Gardenias around your neck—a welcome such as you never dreamed of—Hawaii!

Then the delirious drive through a flower-scented city without a billboard or sign to mar the scenery. Streets blazing with Golden Shower trees, Pink Showers, Rainbow Showers spilling color over wall and walk. Tall Jacaranda trees exquisite in purple bloom next to the lofty African Tulip with its great vermilion blossoms flaming into a cobalt sky. Breathtaking glimpses of utterly extravagant gardens with Bougainvillea everywhere, and flowers bigger and brighter than anywhere else on earth. And as a final gesture to the *Malahinis*—newcomers—there drifted down from heaven the famous “liquid sunshine” of Hawaii—that sparkling rain which is hardly more than sun-swept mist—and we entered the gardens of the renowned Royal Hawaiian Hotel under a brilliant rainbow.

Coming down to earth—as much as one ever comes down to earth in Hawaii—I saw a decorating idea on the outside of the hotel that could well be transplanted to houses in other sunny portions of the United States. At every window were stationary bamboo awnings, crisp, tailored-looking, cool and lovely in color against pink stucco walls. S. & G. Gump's Co. in Honolulu, and Altman in New York, will make these for you. Also of bamboo were the little *lanais* off rooms on the side of the hotel facing Waikiki and the blue Pacific. The *lanai*, a melodious word that suggests a poem and

means porch, is Hawaii's gift to decoration. Every house has its *lanai*—a great outdoor living room open on the sides but roofed in, often by the twisting branches and silver-backed leaves of the Hau tree trained to form a complete shelter. In Hawaii life centers around the *lanai* and no less a person than Charlie Chan started his adventurous career in a lovely airy room of this kind—the House Without a Key—still standing on the grounds of the Halekulani Hotel.

The first thing that strikes an Easterner, after the fact of the big cool *lanai* itself, is the lovely Hawaiian furniture made of bamboo, ohia wood, laced rawhide or covered in lauhala. Lauhala is the durable leaf of the indigenous Hala tree. Native women dry and strip the leaves and plait them in checker-board designs into smooth, yielding upholstery. Varying in color from pale beige to the shade of light brown toast, lauhala is used to cover furniture, sun umbrellas, and to make table mats and rugs. Much of this native Hawaiian furniture has an arresting modern look due to its straight, simple lines adapted from Polynesian motifs. Coverings are of lauhala, tapa—a native cloth made from the bark of a tree and painted in decorative Polynesian designs in soft browns—or rough textured cottons printed in geometric patterns in keeping with the lines of chairs and tables. Two pages of this smart Hawaiian furniture will appear in the next issue of *House & Garden*.

On every *lanai*, in addition to big lounging chairs, magazine tables and little coffee tables, displaying through their glass tops collections of shells, corals and sea horses, is a *Hikiee*, a vast couch piled with pillows. Formerly the great bed which accommodated an entire Hawaiian family, and a guest or two, was called by the natives the *Hikiee*, and from that institution this modern comfortable box-spring couch loaded with cushions was adapted. And decorating every *lanai*, accenting the beige of lauhala and the soft tones of bamboo, is a profusion of flowers in bowls, in vases, in pots upon the floor, lend-

OPPOSITE. Mrs. Theodore Cooke's garden glen shaded by Monkey-pod trees and tropical foliage. Above. Grass steps in the Paul I. Fagan garden bordered by Algaroba saplings and Bougainvillea. Catherine Jones Thompson and Robert O. Thompson, landscape architects

ing color and fragrance. White and red Ginger, Bird of Paradise, single and double Hibiscus, Anthuriums looking like shining leather, Gardenias, Orchids, large exotic-leafed Begonias and the magnificent flaming Torch Ginger were among the flowers I saw on *lanais* and in the big cool dining rooms.

Frequently the *lanai* is used for dining, as in Mrs. Theodore Cooke's lovely house in Nuuanu Valley illustrated on page 21. Here the flooring is of dark, weathered bricks, the woodwork old stained wood and the furniture natural bamboo with chair seats covered in fine bamboo rattan. This opens onto a cool garden paved with springy slabs of tree fern bark, black and deep bronze, on which have grown drifts of green moss. Foliage is all in darkest greens, the one accent being a vine of large white satiny flowers—the *Thunbergia grandiflora alba* seen through the *lanai* opening.

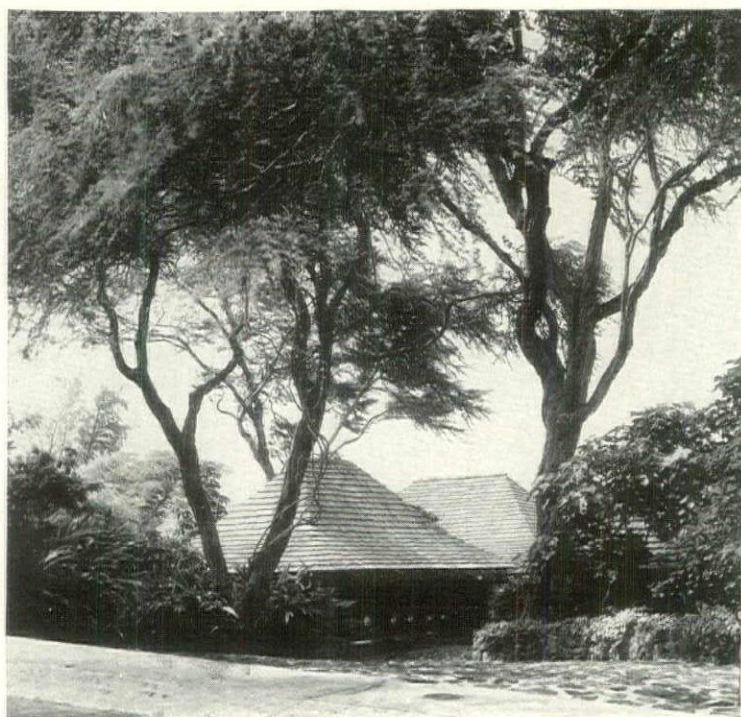
Until recently little thought was given to a native type of Hawaiian architecture. Island houses were copied indiscriminately from houses in every part of the world, one great difference being the roof line. Typical of Hawaii is a high peaked roof, sweeping down in long sloping lines which end in an overhanging shelter for the *lanai*. This line, which allows for high, airy rooms, is a modern version of the "little grass shack" with its tall thatched roof that insured a big cool room within. Below you will see this typical Hawaiian roof on the garage at the entrance to the Paul I. Fagan place, and on page 61 is the charming house of Mrs. Frank J. Harlocker in Hilo, designed by C. W. Dickey, which has aroused great interest because of this adaptation of the most practical feature of a native Hawaiian grass house.

Decoration in Honolulu—this westernmost city of the United States—is as varied and exciting as the gardens. The diversity is amazing. From Mrs. Walter Dillingham's Venetian room at "La Pietra", her pink Italian Villa high up on Diamond Head, with its beautiful pale furniture against green walls, its lustres and collection of Ming porcelains, you can walk down the hill into the living room of the Atherton Richards house and find pure Hawaii. On the floor of polished koa—the Hawaiian mahogany—are big mats of plaited lauhala pale beige color; finely woven lauhala covers an enormous

hikiee piled with pillows in all shades of beige and brown; everywhere are comfortable lounging chairs of bamboo and pale woods covered in soft native fabrics, mostly in browns. Lining the walls are shelves holding a museum collection of calabashes—the native Hawaiian food bowls—made of rare woods, tiny models of outrigger canoes and all manner of ancient Hawaiian weapons—all in soft brown woods making a perfect modern color scheme with the various beige tones.

While these rooms typify two extremes in decoration, the majority of Honolulu houses run to Eighteenth Century English styles. There is much fine old mahogany, perhaps a legacy from the days when furniture was brought from New England by the early settlers. And mingling with these Georgian pieces you will invariably find the Oriental note—a bit of porcelain, a rug, some lovely old lacquer, an Ancestor painting—enough to lend glamor and to emphasize again that here in this tropic setting, far out in the sunlit Pacific, China and Chippendale are still the best of friends.

Saving the best for the last, the high spot in this Hawaiian adventure is unquestionably the gardens—the product of loving and intelligent planning combined with unusually fortunate conditions of climate and soil. It's never very hot and it's never cold and everything seems to grow without effort—flowers twice their natural size, tree ferns literally trees and the gardens a veritable pageant of tropic color. Here again is infinite variety. In Mrs. Philip Spaulding's garden, one of the loveliest in Honolulu, you can wander from what is one of the finest Cactus gardens in the world through a rock garden down into a glen dripping with every variety of Orchid, the whole landscaped with such artistry (*Continued on page 61*)



WARREN





WARREN



ABOVE. Dining lanai in Mrs. Theodore Cooke's Honolulu house opening onto a terrace paved in tree-fern bark. Left. Mrs. Richard Cooke's beautiful brick garden framed by vines and flowers mainly in greens and whites. Far left. Typical Hawaiian roof line. Catherine Jones Thompson and Robert O. Thompson, landscape architects

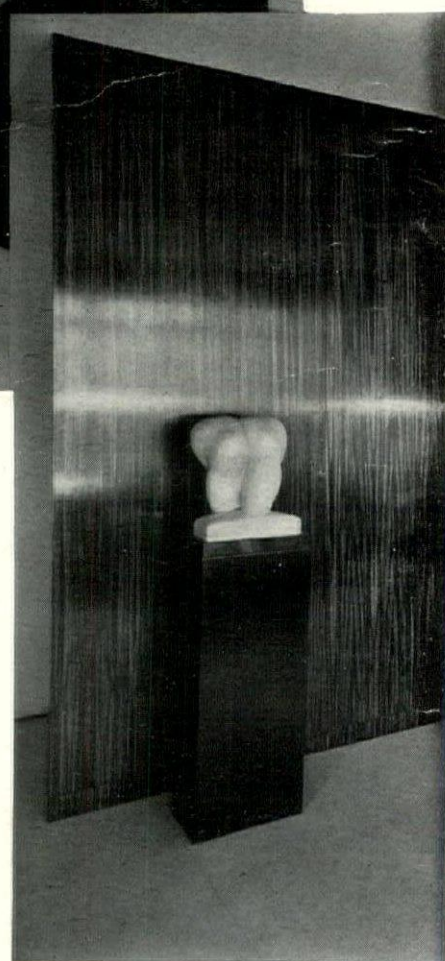


COMBINATION STUDY AND BEDROOM

Simplicity in the home of an art lover

EDWARD M. M. WARBURG'S apartment overlooking the East River in New York has a restful simplicity and bright airiness achieved by omission of unnecessary details and the functional arrangement of everything essential to ease in living. Above. Corner of combination study and bedroom with neutral background, rosewood desk, chair of chromium and black steer-hide. Wall and windows hung in natural fishnet. Right. Marble knees by Lachaise on ebony pedestal in living room. Philip Johnson, decorator and architect

ONE wall of the living room, opposite, is entirely windowed to take advantage of the view. Monotone coloring—curtains of brown raw silk over fishnet, tan steer-hide on furniture and tan wool rug is accented by Picasso's "Blue Boy", the one contrasting note. Separated by a spur wall of macassar ebony is the dining section with white walls and white linoleum floor. These neutral backgrounds are perfect settings for Mr. Warburg's art treasures, one of which, a bronze head by Epstein, is against an ivory corduroy curtain



SCULPTURE BY LACHAISE



A ROOM WITH A VIEW



DINING CORNER OF LIVING ROOM

BODORFF



IVORY CORDUROY WALL

Low-cost home and high-class pride

By Richardson Wright

IF THE Government and the various private agencies now at work accomplish their purposes, a vast number of people who hitherto have never experienced it will shortly be enjoying a new delight—the owning of a home. At least, they will be owning enough of the home to call it their own, and, along with the pleasure that will be derived from this partnership, they may learn that the responsibility of maintaining a home in good order is also to be an inevitable part of the experience.

Many people not directly concerned in this movement will view the Government plan to supply housing at a rental of \$5 per room and to build separate homes for a minimum of \$1000 as an interesting sociological experiment. Slums are to be torn down—and Heaven knows they have cried for destruction these many years—and obsolete houses razed that new ones may take their place. The question naturally arises at this point: Just how long will it take these new tenements and new miniature homes to revert into slums again?

Unless some other impelling motive is brought to bear on the subject their reversal will inevitably follow. While it is highly laudable to help a man acquire a home, it is equally necessary to insist that he maintain it in such shape that it never will revert into an undesirable real estate burden. In the revival of the building industry something more than grim necessity must be there to goad us on. Even the lowliest citizen must be motivated in some degree by pride and an appreciation of beauty.

While this country sorely needs many new low-cost homes, it equally needs a revival of high-class pride.

WITH the passing of the slump, which we are assured from many sources is about to become an accomplished fact, we must look for a prompt restoration of beauty as a factor in living. Hitherto the accent has been put on utility alone. We have sailed along under the notion that if the machinery of the home works smoothly—that so long as the oil burner functions 100% and the electrical refrigerator continues its work unhindered and all the other modern inventions click along at their appointed pace—then this is about all we need for the making of an enjoyable home. These are essentials; there are also others. And among those others beauty is the foremost.

Now beauty is no vague, elusive quality of which the creation and appreciation are confined to one social rank alone. There is no iron-clad rule for beauty; rather there are various planes of it. Each plane of society has its own standards of beauty, standards that, in time, may be shared by all the others. Let us take a humble example:

In the middle years of the reign of Queen Victoria scarcely a cottage in her kingdom but had on its mantel shelf one or two quaint, crude little figures fashioned out of porcelain. The higher ranks condescendingly dubbed them "cottage figures" and, of course, would never dream of bringing such

lowly marks of rustic beauty into the more rarefied atmosphere of the drawing room. Well, they were the cottager's standard of beauty in that day. The housewife cherished them, dusted them carefully, and looked on them with eyes of pride. A generation or so passed, and these very humble objects became the subject for the collector's most earnest solicitude. Immediately their quaint beauty was realized, they took their place in the best of parlors. Today they are as much a source of pride to people of means as they once were to the cottager.

The same has happened in the realm of the garden. Flowers that once marked the apex of floral beauty to the eyes of a humble, isolated, country farmwife are being elevated to places of honor in the most opulent gardens. In architecture, too, the instinct for beauty has a way of ranging through all planes of society. The crofter's thatched roof is emulated in the roof lines of a modern suburban home and the furnishings repeat those in which the frontier colonist took pride. The humble English cottage itself has now been given high architectural position.

NOW it may seem strange, in these days of functionalism and modern machinery, to lay stress on such old-fashioned qualities as beauty and the delight that the eye of all types of people finds in it; nevertheless, until these qualities motivate the home-owner, we cannot expect him to maintain his home and keep it from slipping back into the slum class again. Eternal vigilance is as much the price of home-maintenance as it is of liberty, but such vigilance must be awakened and kept alive by qualities within the owner himself. The difference between the good home and the poor one is not entirely a matter of a new machine or a new structure; the difference lies in the heart. Its price is hard work, patience and the kind of intelligence which is able to extract knowledge from failure and turn disappointment into renewed courage.

DURING the past few years many men and women have been hectored by an insistent desire to lighten the load of their domestic responsibilities. They have often been heard to exclaim, "Never again will I own a home!" To them it came as a bitter disillusionment that pride has its cost and beauty inevitably exacts its price. Domestic responsibility in its various ramifications is the logical price that is exacted for the joys of owning your own home.

After all, owning a home is somewhat like acquiring a wife. The wisdom of the ages has proved that the marital state cannot be maintained unless both parties are willing to promise that they will undertake the responsibility "for better or worse, for richer or poorer, in sickness and in health, to love and to cherish." Perhaps the Government and realtors might include these phrases in their contracts and leases! Just as divorce is an evidence of failure somewhere along the marriage line, so the home that is not "maintained" to a reasonable degree, through the advancement and frustrations of ordinary life, is an indication that someone lacked the ability to "cherish" it.

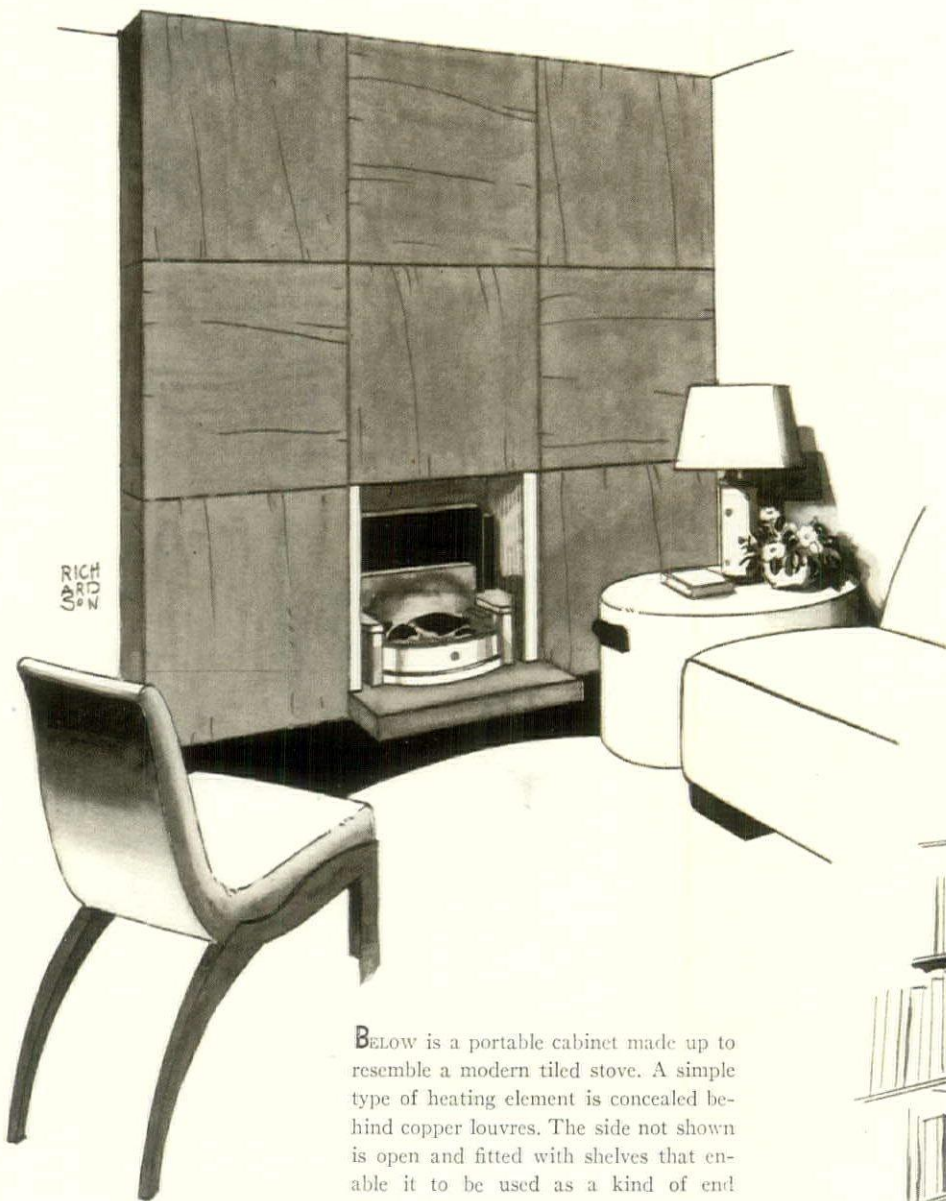


J. V. MCCLEES

FORTUNATE is the rock gardener whose site presents an outlook of great weathered boulders and outcrops disposed by Nature and needing only an occasional shift and a thorough overhauling of the soil around them. Fortunate—because here is a naturalness of fundamentals which only the greatest human artistry can approximate. The foundation is laid; there remains only the planting

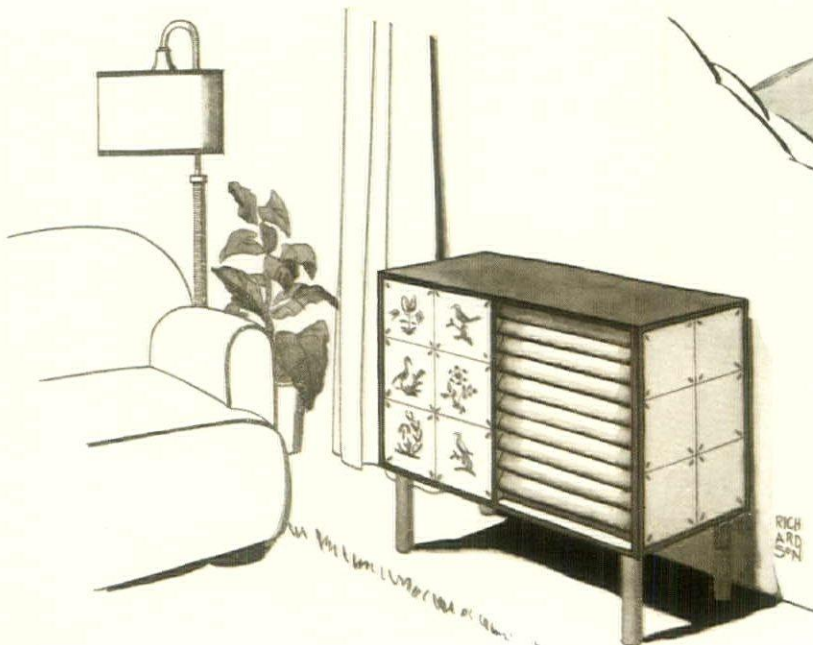
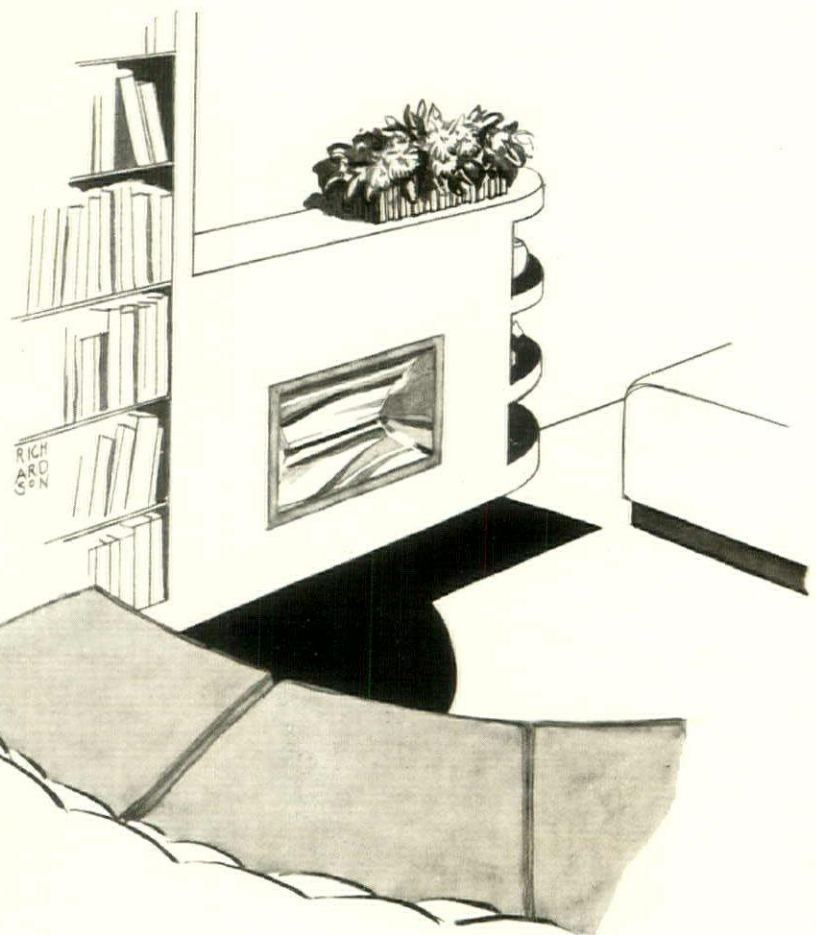
Man and Nature build a rock garden

When your home needs another open fire consider fireplaces without flues



UNSIGHTLY radiator pipes were concealed, and an interesting fireplace feature was introduced into a remodeled house by boxing in a section of wall with large squares of wood veneered wall board. The center square of the lower tier was left out, the aperture lined with sheet metal, and a modern English type of grate with an electric fire, set in. Particularly good in an ultra modern or masculine room. As shown at left, there is only the appearance of fire, but an additional element for heating may be installed. Magicoal fire from H. A. Bame

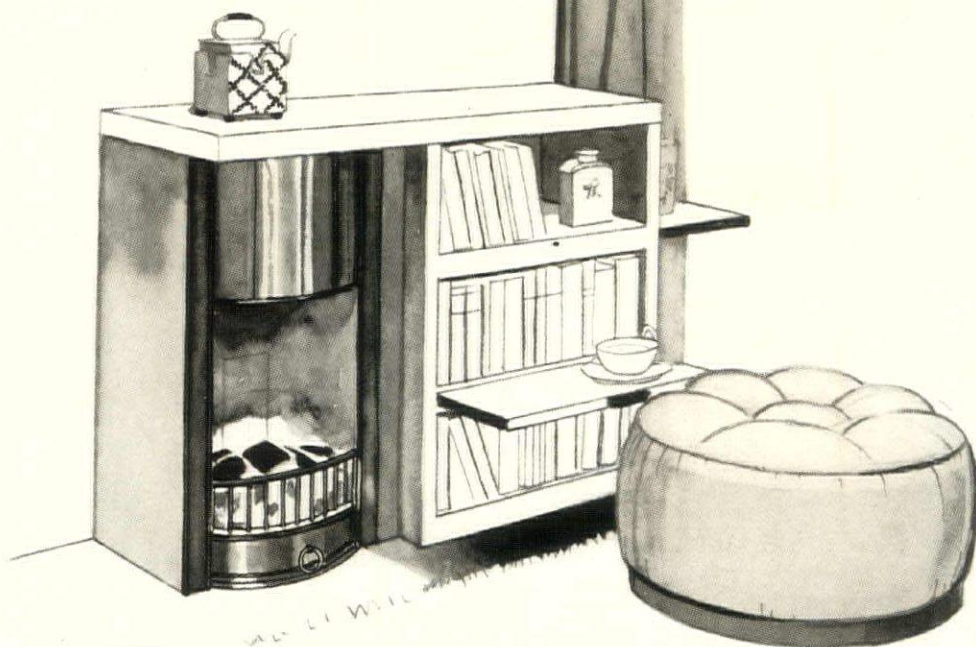
BELOW is a portable cabinet made up to resemble a modern tiled stove. A simple type of heating element is concealed behind copper louvres. The side not shown is open and fitted with shelves that enable it to be used as a kind of end table. Any small portable type of electric heater may be set in this cabinet



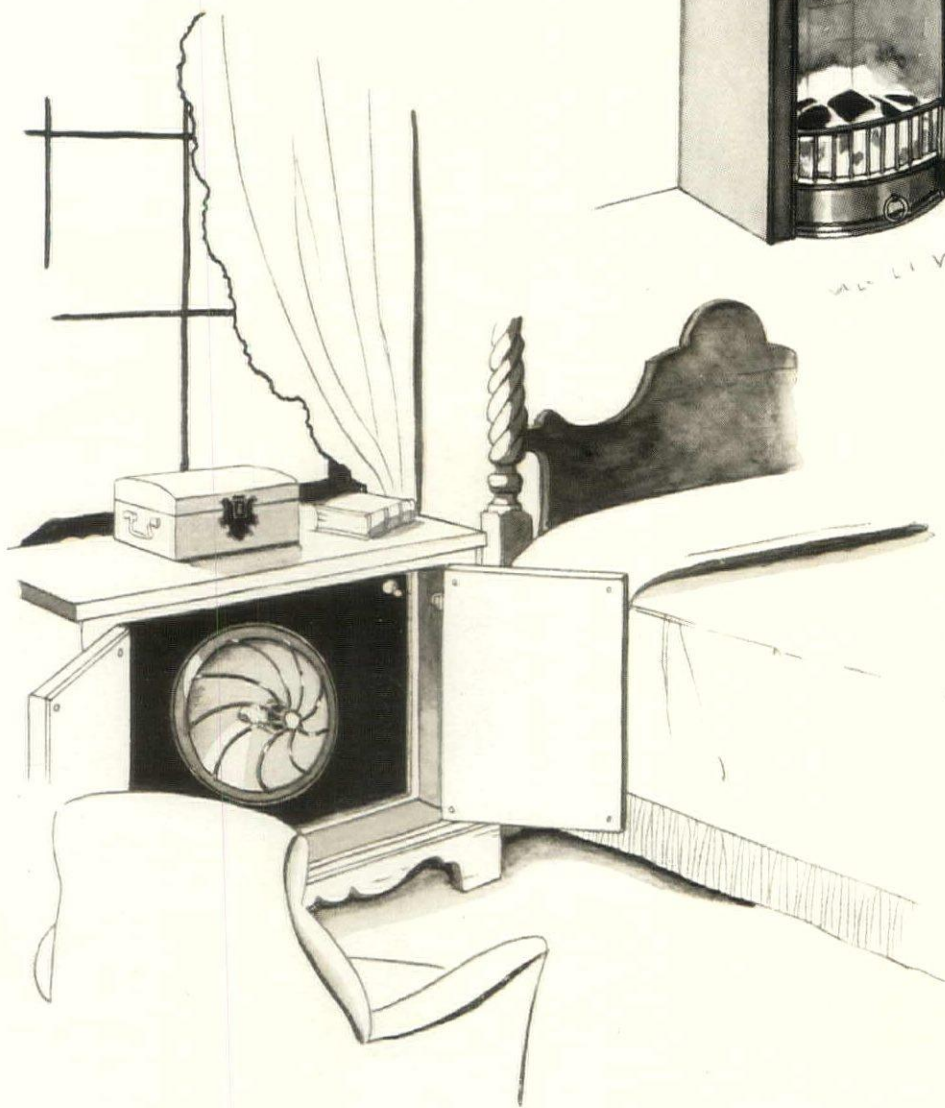
THE sketch above shows a built-in bookcase that has a low horizontal section into which a modern type of electric heater has been introduced. Unit from Ferranti, Inc. A modern decorative note is found in the curved open-end shelves, convenient for holding knick-knacks, which edge the section



ABOVE is a simple portable fireplace that is faced with sections of mirrored glass and framed at the corners in natural bamboo, suggesting both Modern and 18th Century English decoration. A powerful type of electric heater has been built into the opening. The electric heater is from Ferranti, Inc.



ANOTHER feasible type fireplace for those to whom October first is usually moving day is sketched above—an interesting arrangement that requires no special installation and is easily transported. One section of a practical book-case is fitted out with an electric fire on a simply designed grate. Behind the hood is a heating unit. Fireplace unit, Edwin Jackson; fire, H. A. Bame



THE small chest at left was designed for auxiliary heating in a country house bedroom, but could also be used wherever extra warmth may be needed in a hurry. It contains an electric heater set into a black slate slab. In addition to a manual switch this heater is also equipped with an automatic control which cuts the current when the door is shut. These designs from Harry Richardson

On parade—annuals and perennials of 1935

By Helen Van Pelt Wilson

CENTURIES ago the lament arose, "There is no new thing under the sun" but that was before plant hybridizers began tampering with the multitude of original species growing peacefully wild in the Garden of Eden. Today enthusiastic gardeners are more likely to complain that there are entirely too many new things under the sun. They feel the need of respite rather than novelty as they ineffectually try each spring not to yield too completely to the alluring new brands offered by growers of annuals, perennials, bulbs and shrubs.

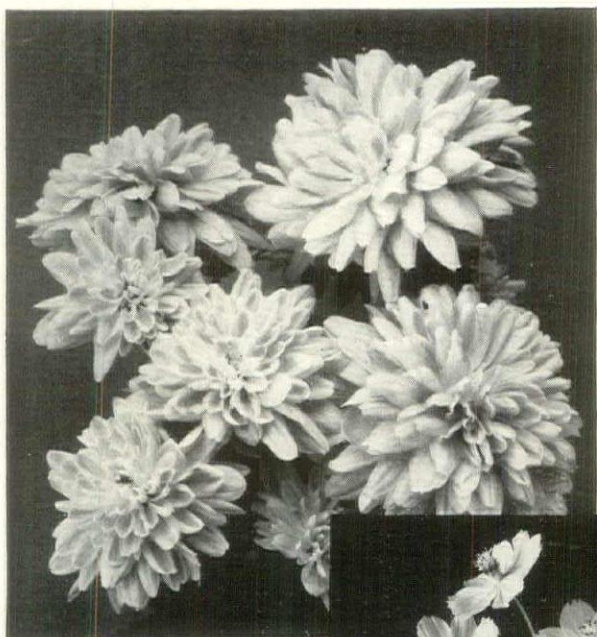
Although through years of intimate association certain varieties of Petunia, Phlox or Dahlia may have proved themselves worthy of a place in their gardens, they know how stimulating and exciting is the packet of untried seed, the basket of unproven perennials or the Rose whose fame has spread from the grower's glowing description or his decisive patented rights. These novelties, planted in spring, invariably add a glamorous expectancy to the ensuing months of growth. Some, of course, prove a disappointment, but others are such an improvement over previously known varieties that they take their places as permanent denizens in the finest borders. So it was with the Nasturtium Golden Gleam when it appeared, and, undoubtedly, among the offerings of 1935 there will arise

counterparts in popularity. Which these will be, it is too soon to tell, so every gardener with an adventurous spirit buys his own tickets, placing his bets on the favorites his fancy dictates.

For his consideration House & Garden this month offers a long list of possibilities in a sweeping survey of annuals and perennials which has covered the far corners of the world with its watchfulness and is here presented in reportorial form. (In the February issue new bulbs, roses, shrubs and vines will be reviewed.) Yet the enterprising gardener need not be entirely without a "dope sheet", for the recommendations of the All-American Selection Committee are before him as a guide to those plants which, in the Committee's opinion, are outstanding. This group, having tested many trial entries from growers here and abroad under the varying conditions of different sections of the United States gives awards to the Rust-Proof Antirrhinum, University of California Mixture; Klondyke Cosmos, Orange Flare; Nasturtiums, Scarlet Gleam and Glorious Gleam Hybrids; Marigold, Yellow Supreme; Calendula Orange Shaggy; Zinnia Fantasy; Petunia, Martha Washington and Phlox, Gigantea Art Shades, and special mention to some others. Of course, not all new introductions were tested by this Committee.

Since in the past this group, appointed by the commercial group known as the American Seed Trade Association, has picked out such winners as Nasturtium Golden Gleam, Marigold Guinea Gold, Calendula Chrysantha Sunshine and the Annual Canterbury Bells, their awards this year again merit attention as they appear in the descriptive lists which follow. Here novelties are considered to be plants which have not previously been available to the American gardening public, although some of them may have been grown abroad or known for a time here to horticulturists.

The very length of the following lists precludes any but the briefest description of each item. Only the highlights are set

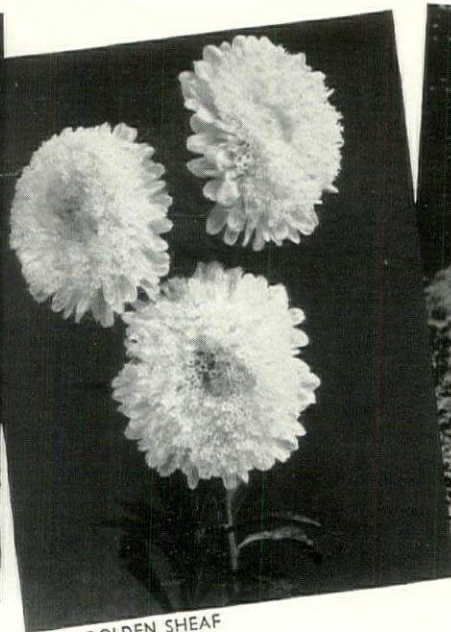


CHRYSANTHEMUM OPAL

HERE are the portraits of a few of the new annuals and perennials (and one important Rose) which 1935 brings to the gardeners of America. Many more are described in the text—so many that it would be possible to stock an entire garden with plants not previously available to the public. In the February issue we will review more novelties



KLONDYKE ORANGE FLARE



ASTER GOLDEN SHEAF



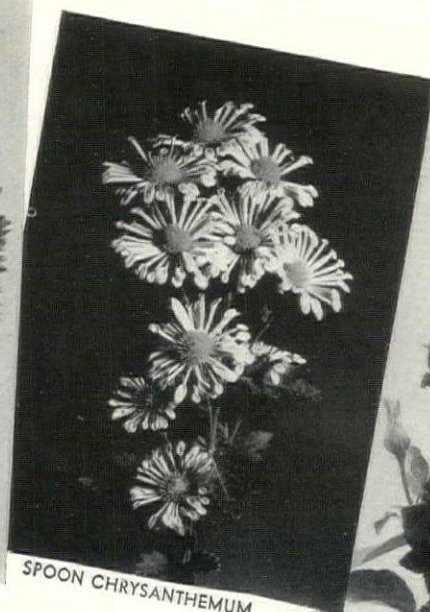
DWARF SWEET WILLIAM



ZINNIA SUN-STRIPED PRIMROSE



CALENDULA ORANGE SHAGGY



SPOON CHRYSANTHEMUM



ROSE NIGRETTE

down, but House & Garden's Reader Service Bureau stands ready to furnish details to those who will write and tell us what points they would like cleared up. The first credit name is the introducer; the second, the retailer. And now for the annuals:

ANTIRRHINUM, Rust-Proof, University of California Mixture. Certificate of Honor. Snapdragons of fair color blend and varying heights, 75 percent rust-resistant. Produced by California seed growers working with the University. Max Schling Seedsmen.

ASTER, Crego Egyptian Rose. Full-petaled double Cinnabar rose flowers high-lighted with a copper sheen, 2-2½' high. Bodger. Max Schling Seedsmen.

ASTER, Wilt Resistant Aurora Golden Sheaf. Deepest yellow yet offered as only one wilt-resistant, crested center with a fine depth of petal. Bodger. Peter Henderson & Co.

CALENDULA, Orange Shaggy. Gold Medal. A graceful frilled orange flower shaded lighter toward center. 18" high. Raised by Hugh W. Chaffin; introduced by Waller-Franklin. W. Atlee Burpee.

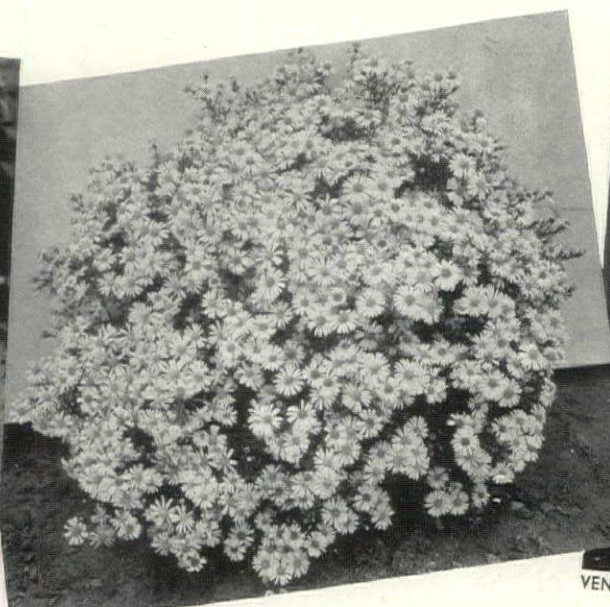
CALENDULA, Moonlight. Soft cream color; form similar to the Chrysanthemum types. Vaughan's Seed Store.

CARNATIONS, Perpetual Malmaison (*Continued on page 65*)

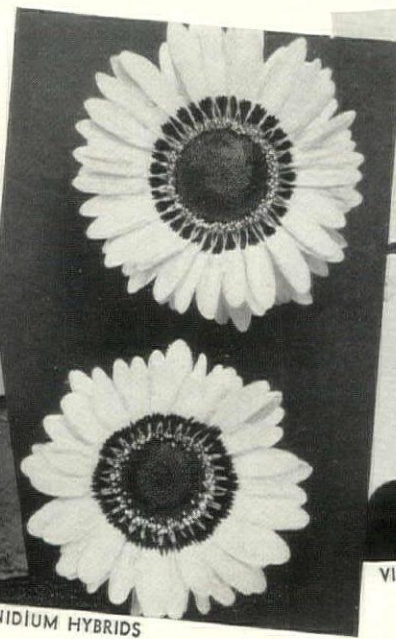


HUNNEMANNIA SUNLITE

PETUNIA PARV.



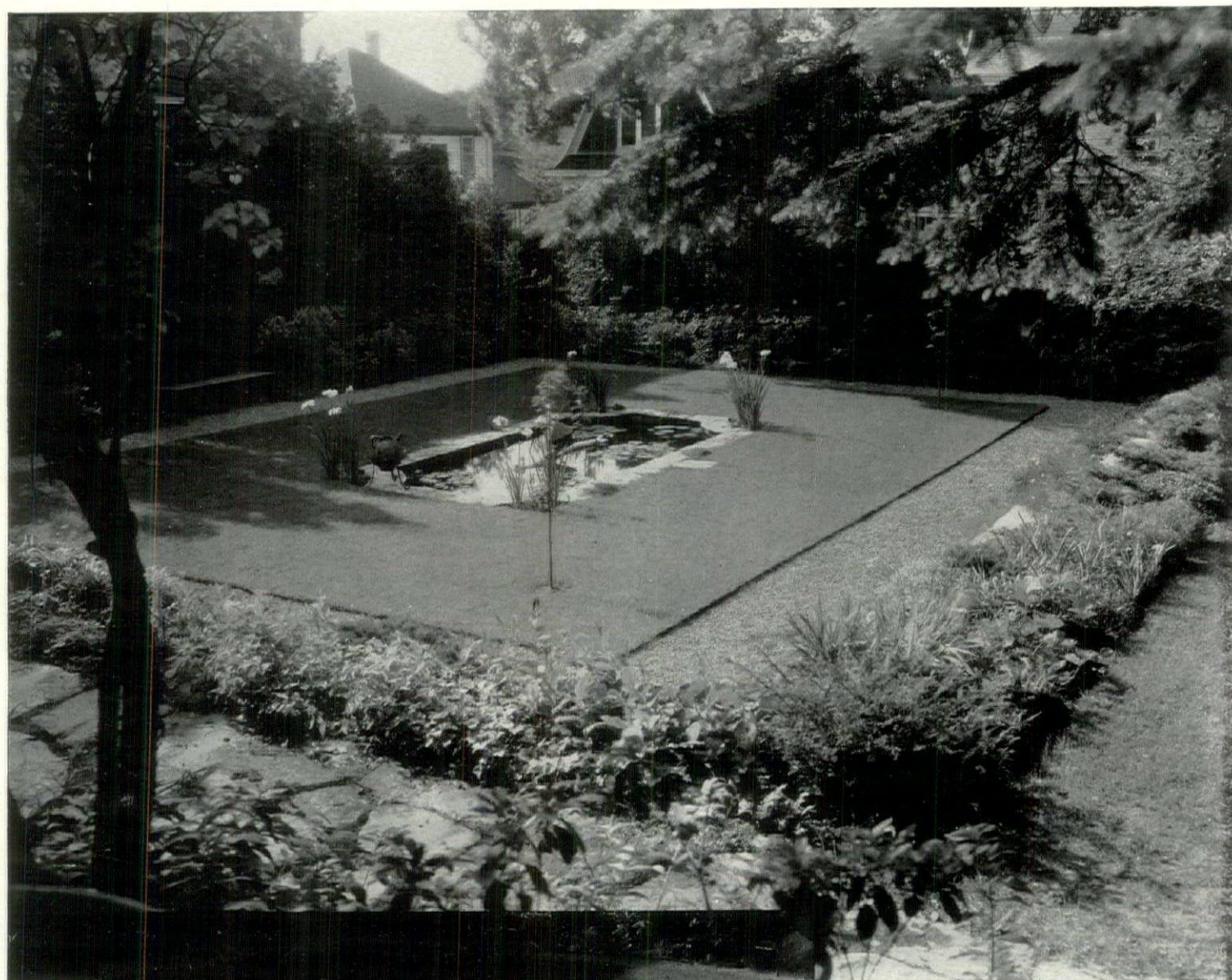
DWARF ASTER



VENIDIUM HYBRIDS



VIOLA YORK GEM

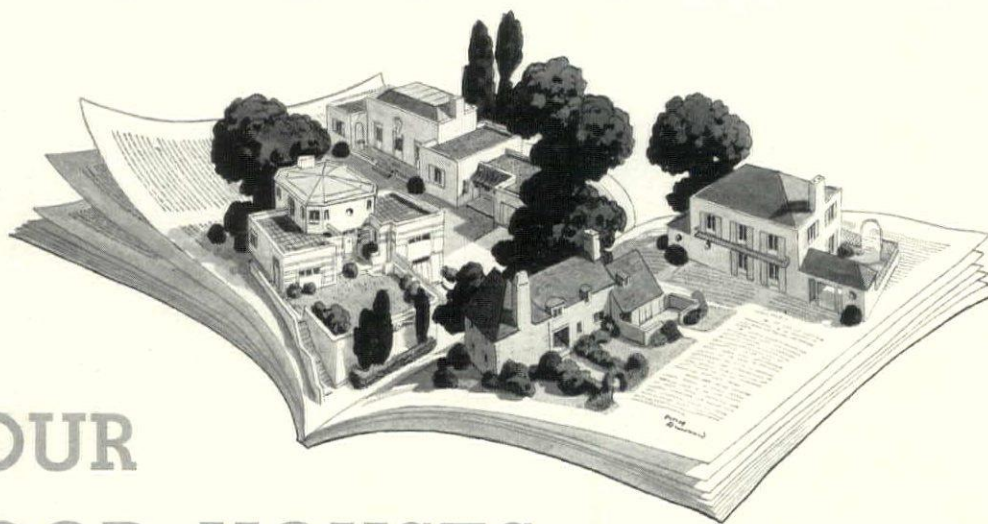


GEORGE H. DAVIS STUDIO

An Iris-studded pool set on a grassy floor in a Maine garden

IN Bangor, Maine, the garden at the residence of Clarence Stetson presents one of the simplest solutions of a design for a small property in town. It consists of a panel of turf broken in the middle by a pool and surrounded by a gravel walk, backed by flower-carpeted retaining wall

AT THE corners of the pool stand Japanese Iris used for accents. When in flower they afford a dot of color, and when out of bloom have graceful foliage. For such purposes one might also use Siberian Iris or our own native Iris Pseudacorus in white or yellow. All these appreciate the proximity of water



FOUR GOOD HOUSES

In addition to houses that have been built, from time to time we show in *House & Garden* some that we think should be built. Architects occasionally come to us with ideas for houses, and occasionally we go to architects with ideas for houses. In due course of time these ideas germinate and become residences in sketch form in our pages; later on they very often arrive in wood and brick on somebody's building plot.

The story of the four houses shown on the following pages parallels the above to the point of receiving plans and specifications from the architects selected. This time we determined to actually build for ourselves on four little plots, and then take photographs. So we called in a model-maker, and presently the job was done.

Something seemed to be lacking, however, and we finally realized what it was. We had had no contractor—and who could build a house without a contractor? For good measure we sent prints and specifications to ten contractors over the country and put ourselves in the position of knowing how much it would cost to build each house in New York, Minneapolis, Los Angeles and at a lot of the way stations.

The first house of the four, designed by Julius Gregory, is based on the Cotswold style of England. As with most of Mr. Gregory's work, however, a distinct modern influence is noticeable, especially in decorative detail. This residence presents a very conservative face to the world, reserving its principal outlook for the rear, where a broad, flagged terrace stretches across the entire house proper.

Next in order comes James W. O'Connor's Regency design, a one-story formal structure with a central unit containing the living room, and overlapping end wings,

one of which contains two bedrooms and a bath, and the other provides dining room and kitchen. At the service side another small wing takes care of the garage and a maid's room and bath.

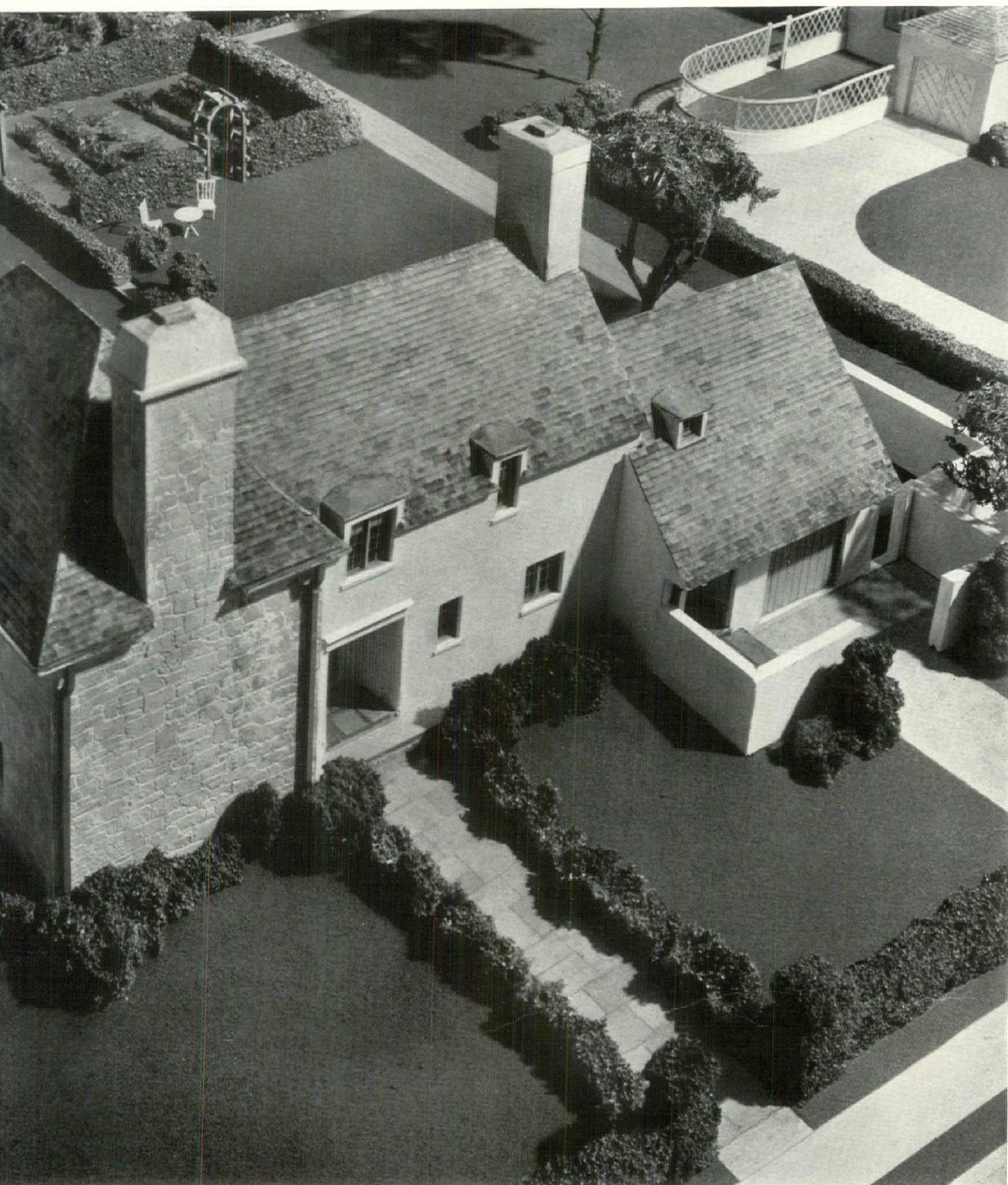
Boyd Hill of Chicago has left tradition entirely behind and contributed a strictly modern house to this portfolio. He has assumed a house built on a rather high bank and has brought out an extremely interesting solution to this problem. Like the O'Connor house, Mr. Hill's has a balanced plan, with a central living room and the other first floor rooms in dependent wings. Two master bedrooms are on the second floor, opening to terraces made by the roofs of the wings. The garage is in the basement, with its drive hollowed out of the bank.

The fourth house of this portfolio is a Georgian adaptation from the drawing board of Frank J. Forster. He has built a rectangular house of whitewashed brick and paid great attention to how house and grounds come together. On the street face, a formally treated one-story loggia continues the house wall to the right; inside this is the principal entrance. Behind the loggia, a paved garden court is the summer living room.

During the first week of January all four models will be on display at Lord & Taylor's in New York. This store will retain the Georgian house, while the Cotswold house goes on view at Bullock's in Los Angeles, the Modern house at Neiman-Marcus in Dallas and the Regency at Marshall Field, Chicago. These houses will later be shown in other key cities.

Color schemes for the interiors of these four model houses will be presented in our next issue. In the March number detailed plans for the gardens will appear.

For cost estimates which have been of great assistance to us in preparing this portfolio we wish to credit the following building contractors: Raymond D. Ritchie, New York City; A. & E. Anderson, Inc., White Plains, N. Y.; Wm. P. Lipscomb Co., Inc., Washington, D. C.; Alger & Knowlton Co., Cleveland, Ohio; Field-Martin Company, Minneapolis, Minn.; Dickie Construction Company, St. Louis, Mo.; Drake, Wyman & Voss, Inc., Portland, Ore.; J. S. Cornell & Son, Inc., Philadelphia, Pa.; Eric Barclay, Los Angeles, Calif. Edwin P. Howes constructed the models.



P. A. NYHOLM

Stone and stucco for an English house

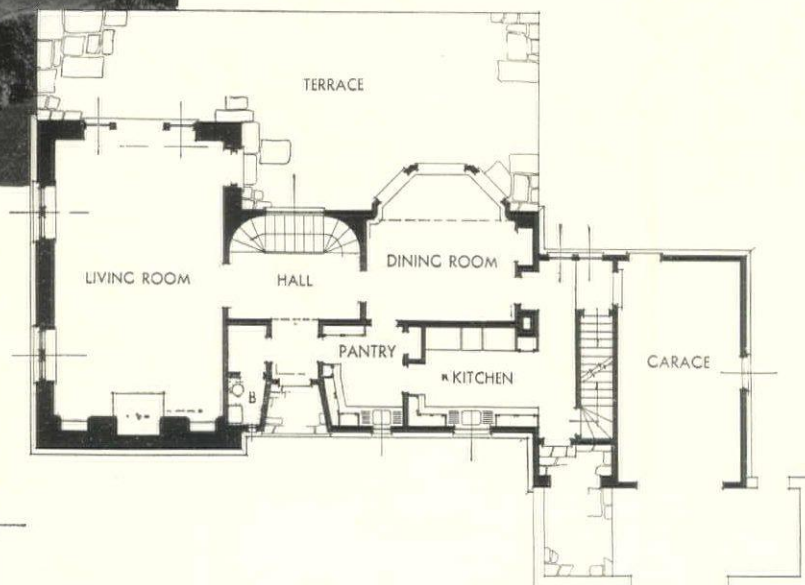
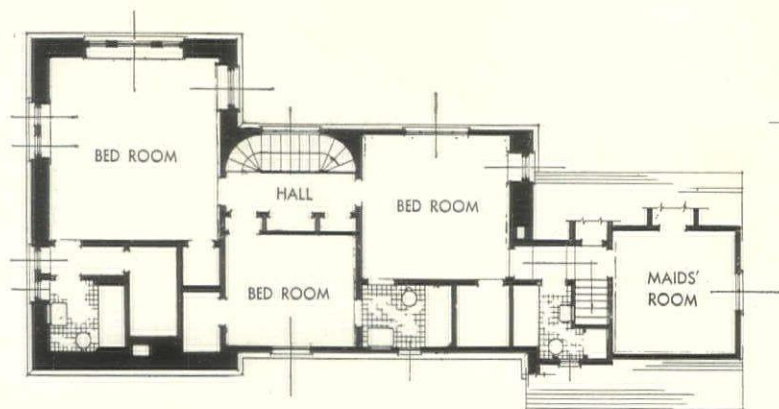
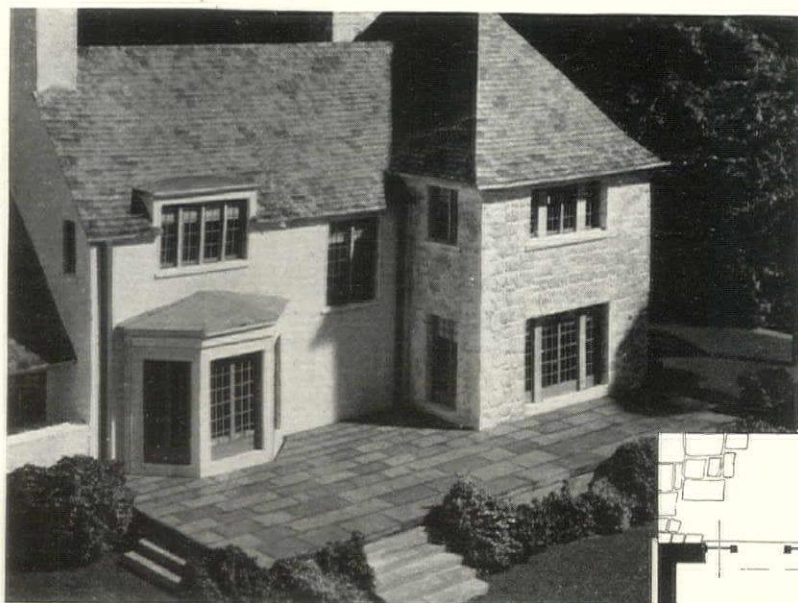
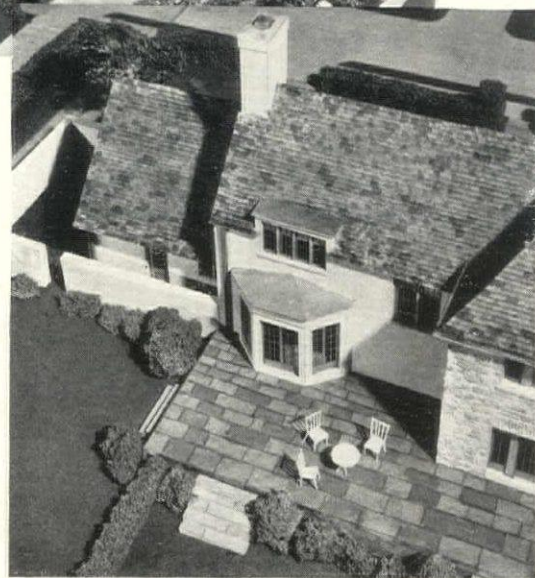
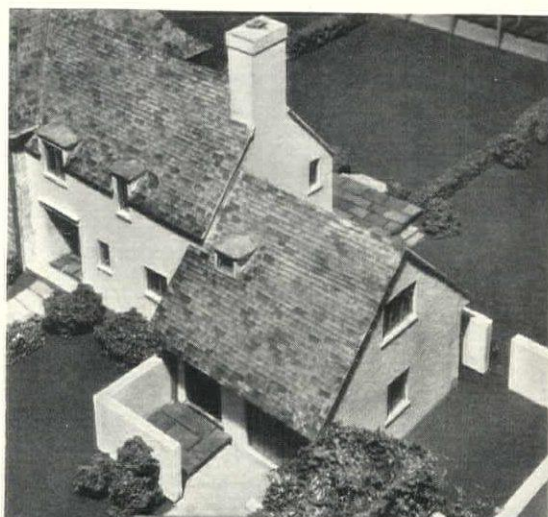
COTSWOLD WITH VARIATIONS

In designing this house, its architect, Julius Gregory, kept the needs and desires of a moderate-size, conservative type of family in mind. It would be built on a fairly deep plot with at least a hundred foot frontage. Walls are stucco, except for the living room wing which is stone. The roof is covered with red cedar shingles. A one-car garage is located in a wing.

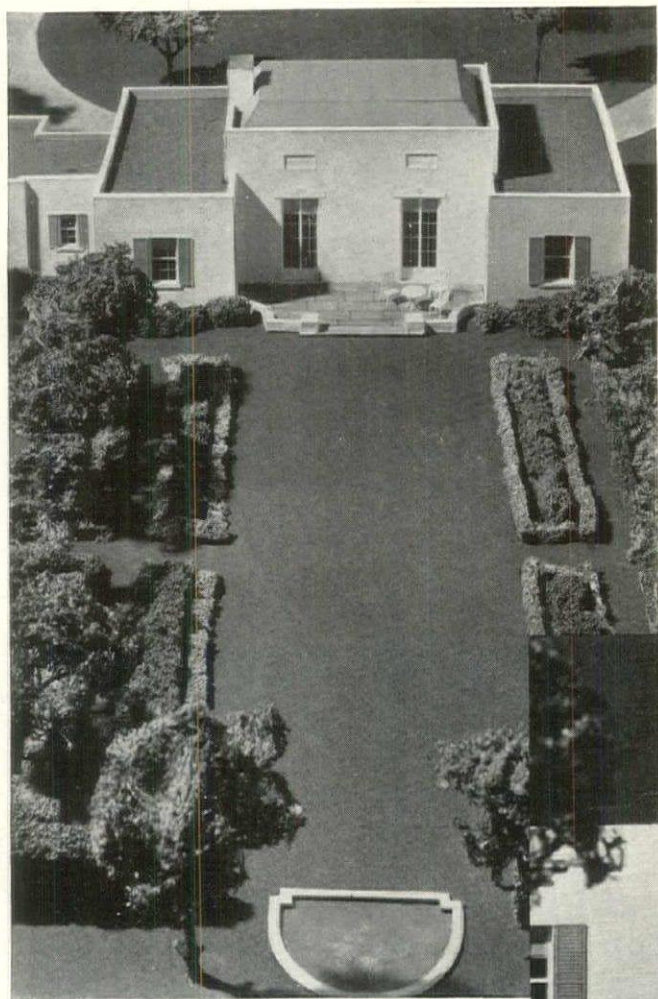
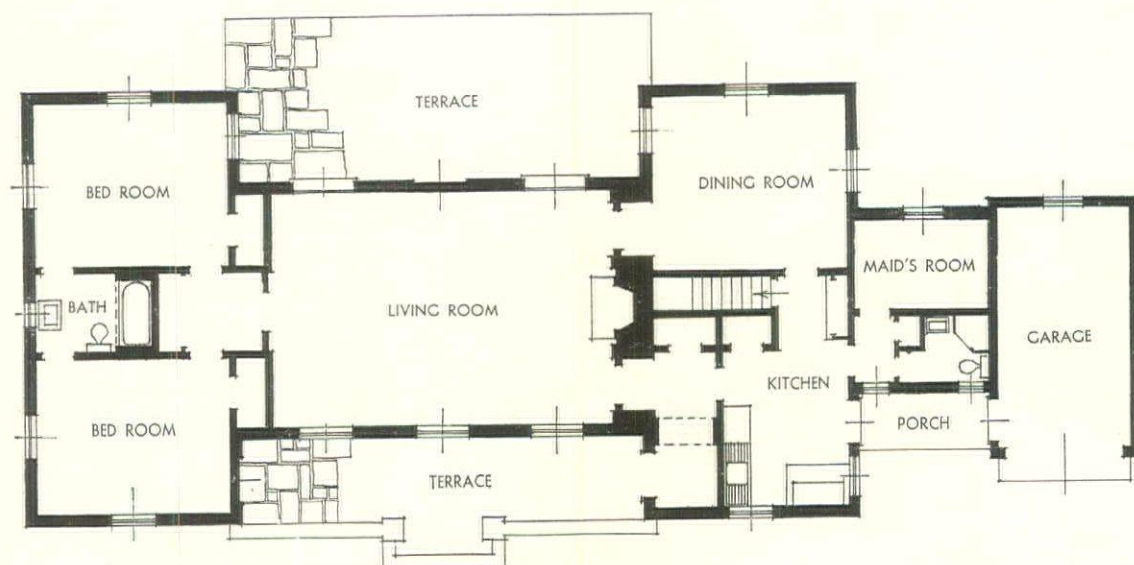
The opposite page gives the entrance face of the house and gives a good general idea of appropriate landscaping. The small picture at right shows the garage wing. Below are two views of the rear terrace, which is directly accessible from living and dining rooms.

The principal entrance to the house, alongside the stone wing, leads to a stair hall located between living and dining rooms. Both these rooms look to the rear, while kitchen and pantry are on the front or road face. Above are three master bedrooms and two baths. A maid's room and bath are located over the garage.

Averaging estimates of the cost of building this house obtained from contractors in ten different sections of the country, we arrive at an approximate cost figure of \$16,182.



REGENCY UP-TO-DATE

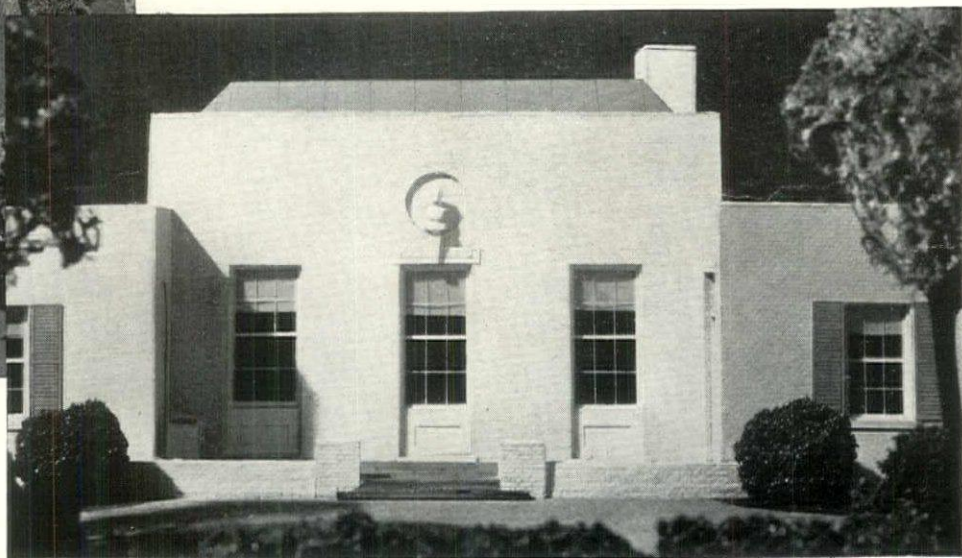


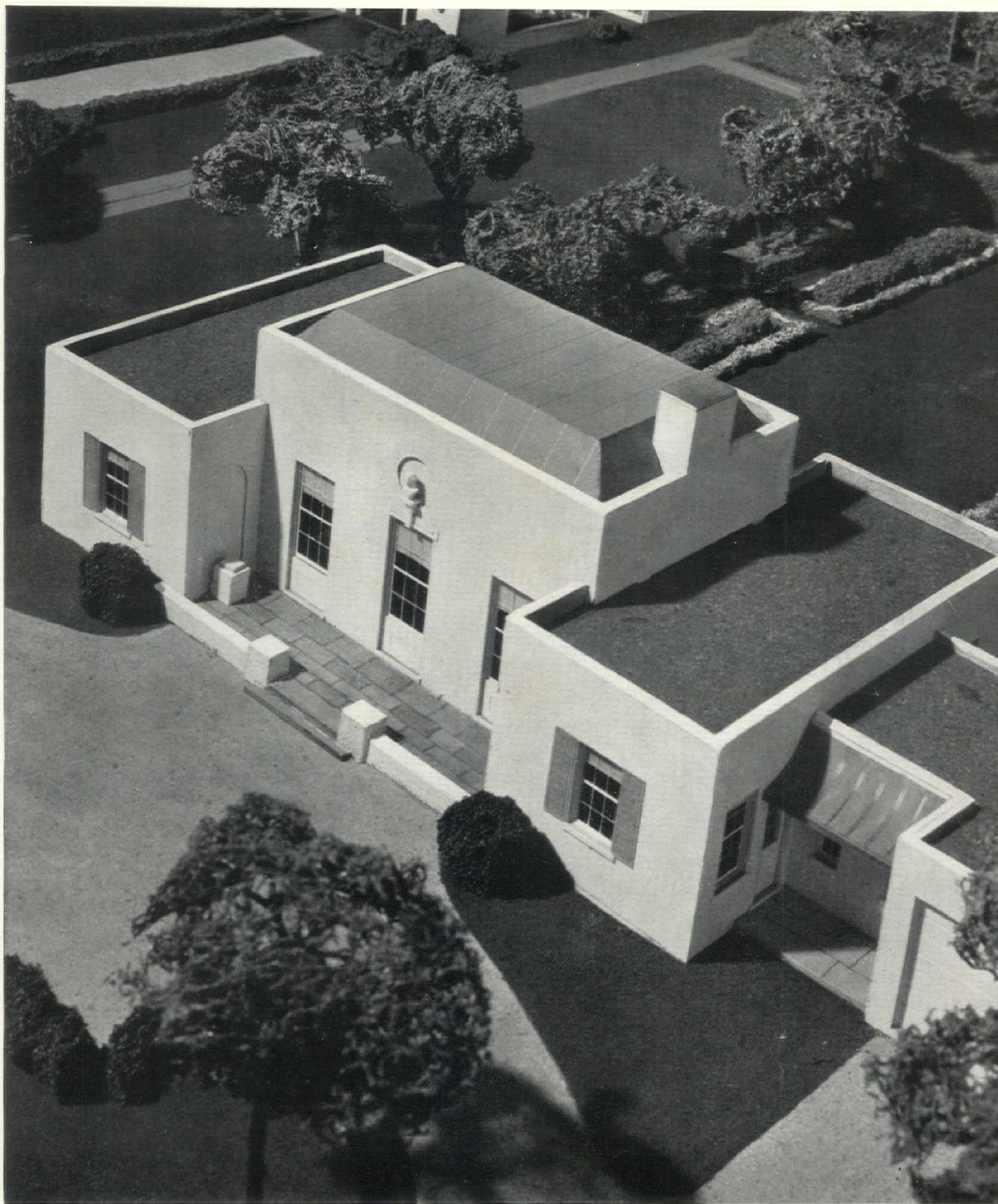
THAT the Regency style is well adapted to contemporary living is shown by this house, the work of James W. O'Connor. It is designed in an "H" formation, with a central living room as the cross-bar—the bedroom wing and the dining and service wing the verticals. A subordinate wing off the service houses garage and maid's room.

The entrance door is located at the right-hand end of the front terrace. This opens on a tiny vestibule which leads to the passage between living room and kitchen. The service entry is at the opposite side of the same wing, opening directly into the kitchen.

On the opposite page is a bird's-eye view of the house and grounds as seen from the front. Below is another view of the entrance facade. To the left are the gardens, as laid out by Webel and Innocenti, landscape architects.

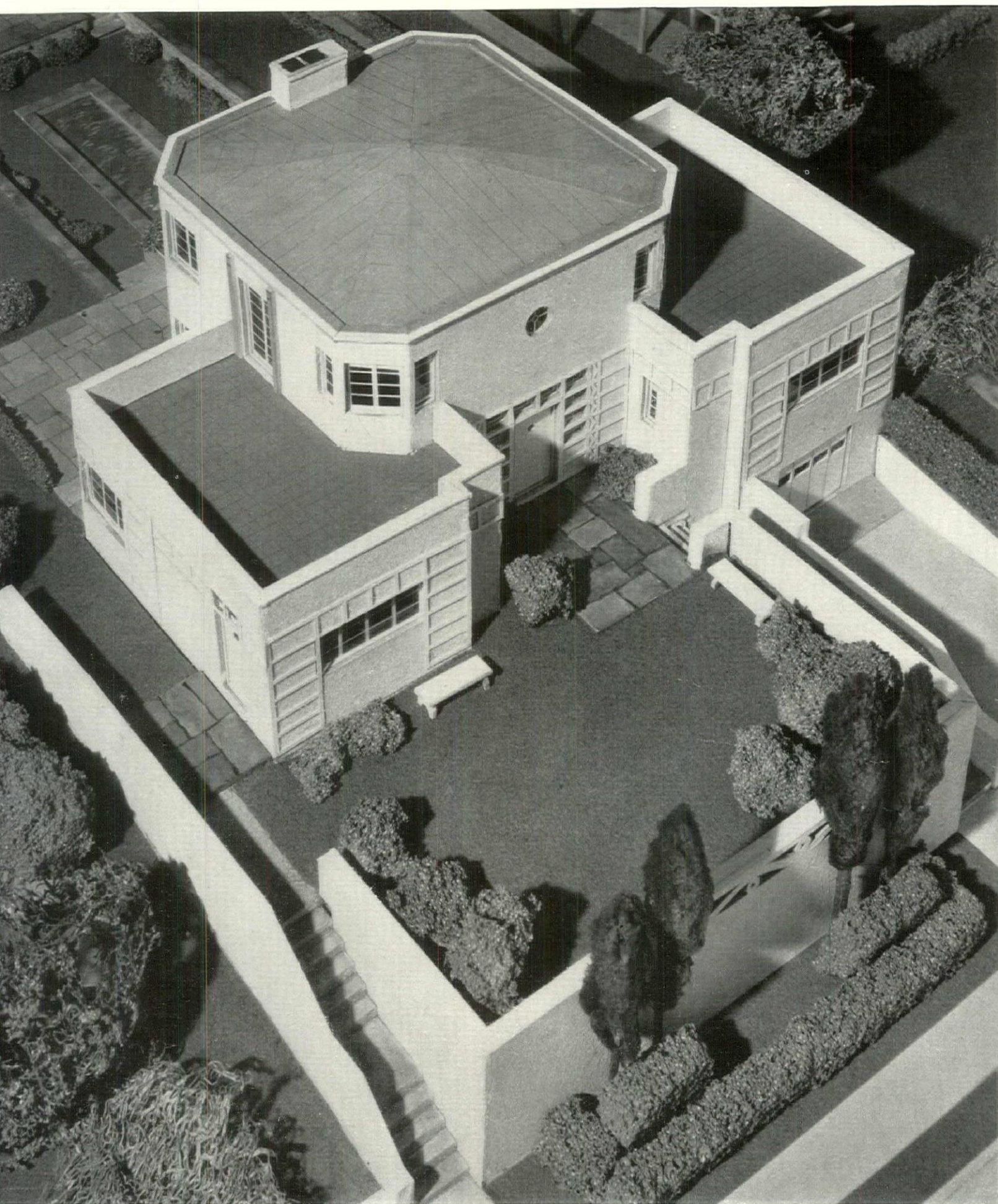
An average of cost estimates on this house from ten sections of the country brings an approximate figure of \$14,938.





P. A. NYHOLM

A small formal house of compact plan



P. A. NYHOLM

A practical home in the contemporary mode

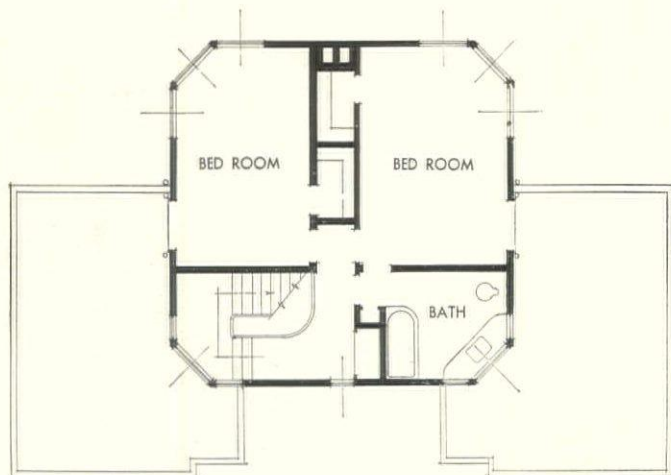
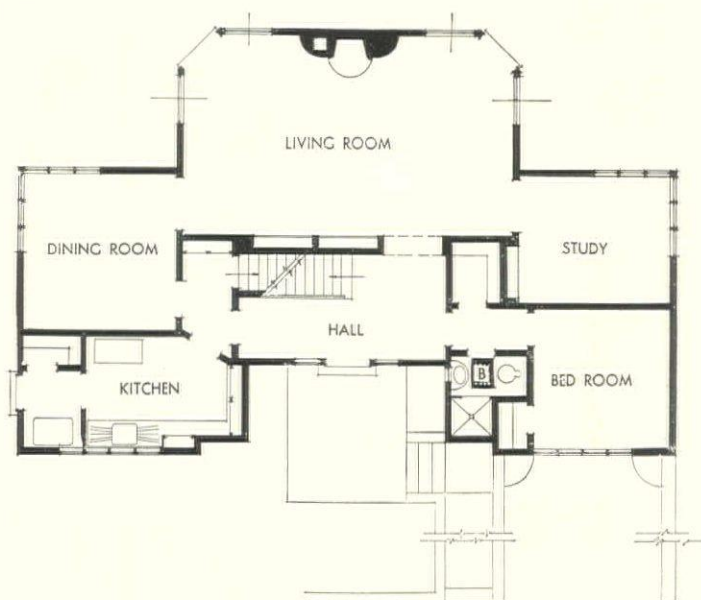
MID-WEST MODERN

THERE are almost as many versions of modernism as there are modern architects. Boyd Hill of Chicago brings to this small house an interesting modernism that is not highly radical. That the house is designed set on a high bank that rises abruptly above a road has contributed much to the possibility of gaining picturesque character.

The central entrance door opens to a long stair hall. To left are dining room and kitchen. At right, a bedroom and a bath are to the front, and a study is at the rear. Directly ahead is the living room with three exposures. Two bedrooms and a bath are on the turret-like third floor.

Two flights of stairs ascend the bank to reach the house—one at the left for service, and the principal stair at the right, alongside the garage drive. The garage has been excavated from the bank and is a basement room.

Averaging contractors' estimates of the cost of building this house, as shown in ten different sections of the country, we arrive at an approximate cost figure of \$12,364.



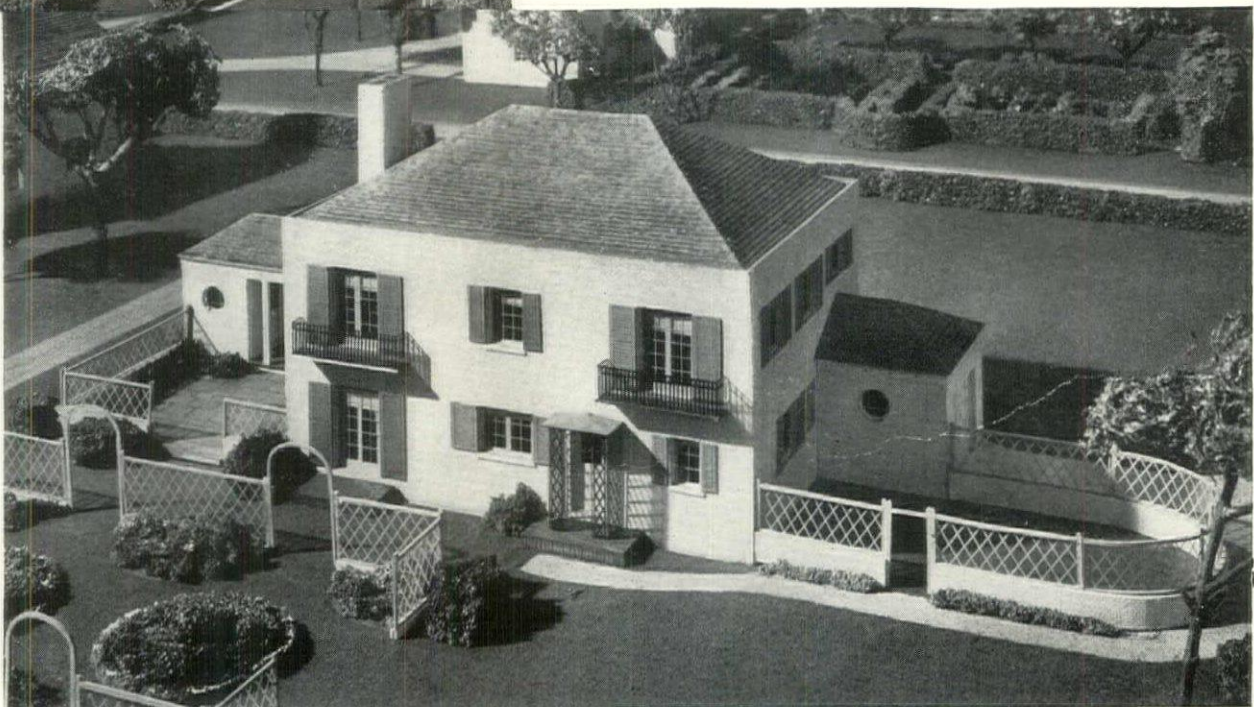
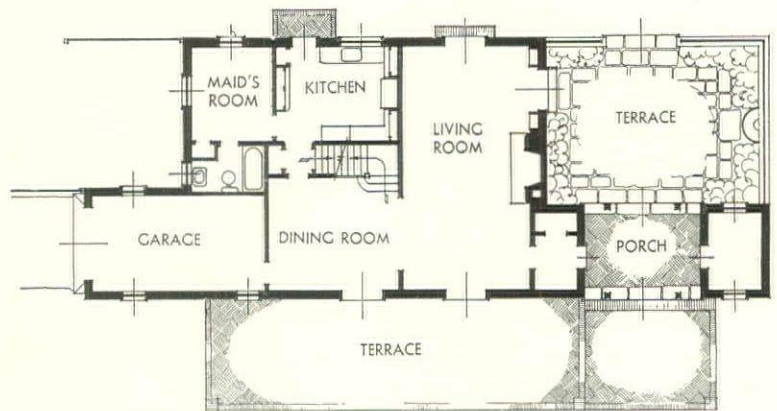
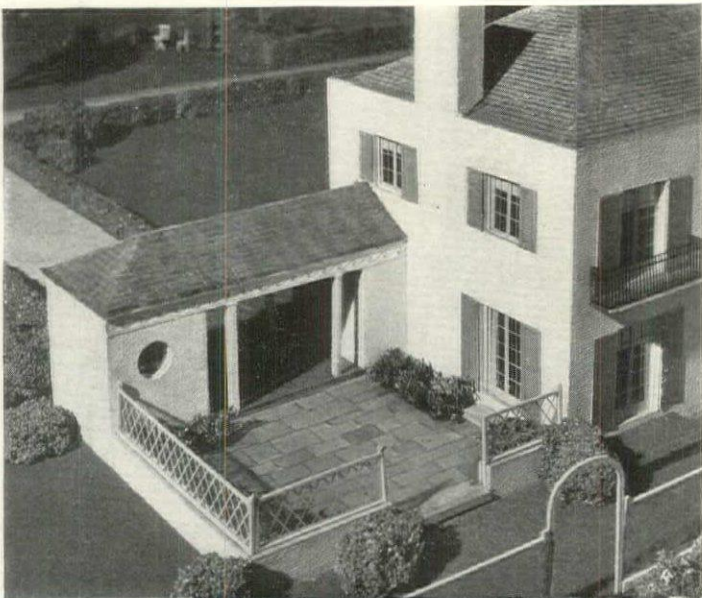
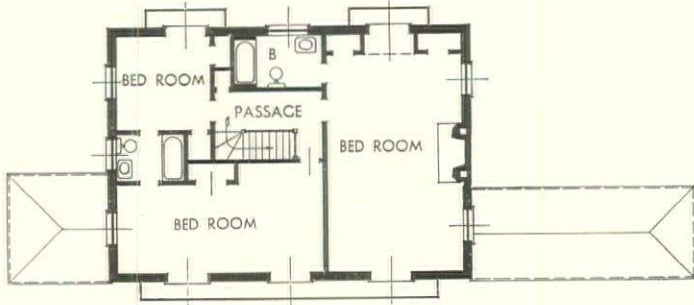
MODIFIED GEORGIAN

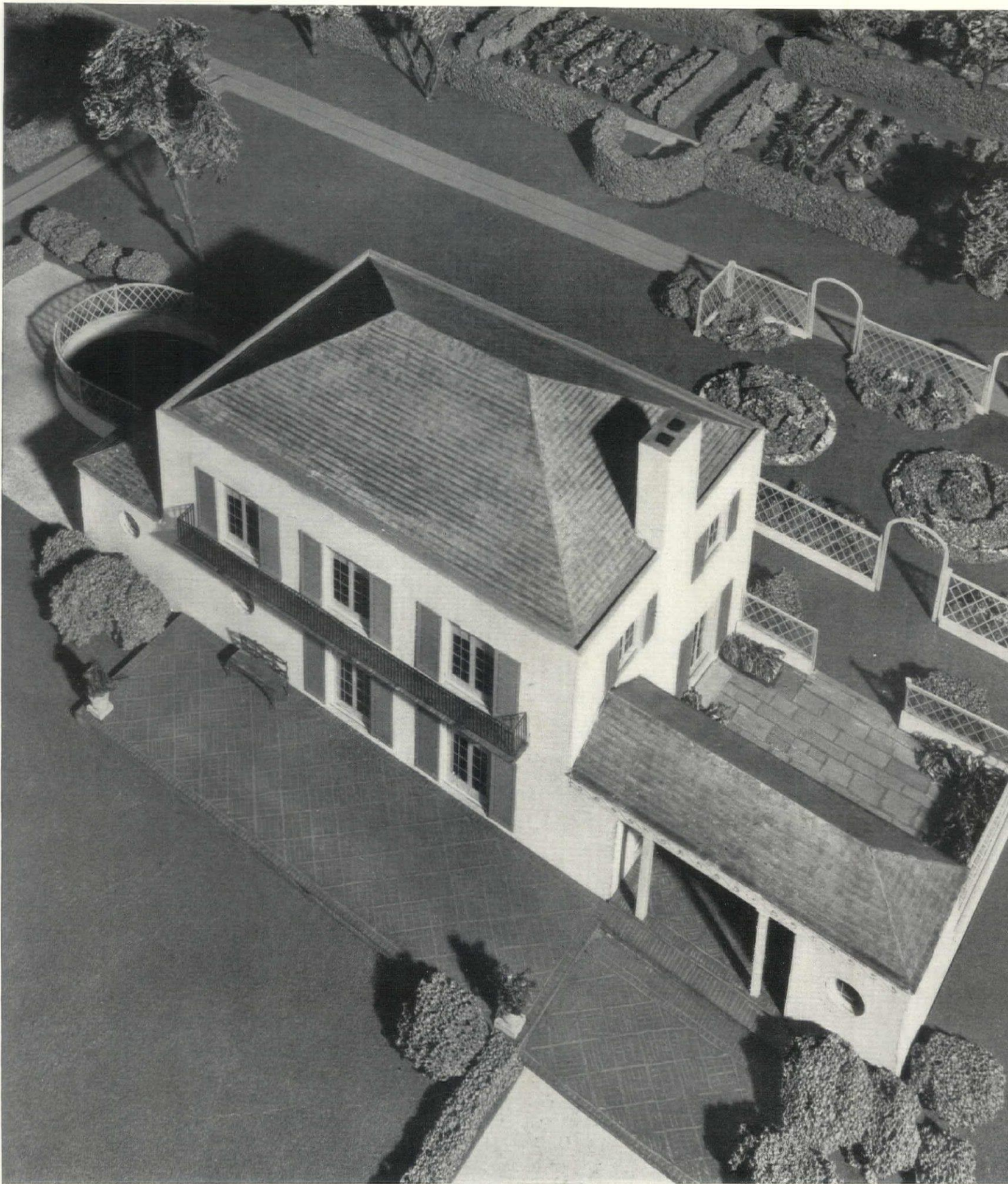
ANOTHER house based on English precedent is this one in the Georgian spirit by Frank J. Forster. Its walls are of whitewashed brick and it is roofed with cedar shingles stained white. Iron balconies on both front and rear provide interesting contrast.

The house is entered by way of the loggia terrace at the right. A small entry gives to the house-depth living room. Dining room, kitchen and a maid's room and bath take up the remainder of the first floor space. Stairs to the second floor rise from the dining room, just inside the door from the living room.

On the second floor are two large bedrooms, a small one and two baths. The largest bedroom has a fireplace and has been awarded exclusive use of a bath.

An average of estimated costs of building this house ascertained from contractors in ten different sections of the country brings us an approximate cost of \$15,369.





P. A. NYHOLM

An oblong house designed for a wide plot

Fine fabrics deserve intelligent care

NEW designs, new textures, elusive treatments, well-blended or striking colors in fabrics attract the eye in the home furnishings departments of our stores and shops. However, to the purchaser, the subject of textile maintenance or care is quite as important as that of fabric, design and color. To achieve a perfect ensemble in decorative materials is one problem, but to keep them looking at their best is another. In line with the great progress that has been made in developing satisfactory cloths are the very modern fresheners suitable for use in the home, and the up-to-date commercial cleansing plants equipped with every conceivable device to rejuvenate draperies and upholstered furniture. Luckily, almost any of our modern fabrics can be dry-cleaned safely. However, they should not be allowed to become oversoiled for if dirt becomes deeply imbedded, home cleaning is made extremely difficult.

CARBON tetrachloride, which may be purchased at any drug store, is the most satisfactory cleansing agent for the removal of stains by the amateur. The only caution we suggest for the user is to beware of inhaling the fumes when it is used in large amounts. If spots can be removed instantly as they appear, and an occasional surface bath be given upholstered furniture so that the dirt will not have a chance to become deeply imbedded, this non-inflammable cleanser will restore the original luster to the fabric. To use it satisfactorily, first remove the top dust with the vacuum tool designed for this purpose, or brush with a soft or stiff upholstery brush, depending upon the texture of the fabric. Cover with a cloth or heavy paper the section of the furniture that does not require cleaning, then pour a small amount of carbon tetrachloride in a shallow dish, brush in straight lines with even strokes over the soiled parts, and wipe off quickly with a non-linting cloth. If the first cleaning is not efficacious, repeat a second time.

Owing to the combination of different yarns used in much upholstery (cotton, linen, silk, rayon, Celanese, wool), unless one is sure of color-fastness and washability, cleaning with soap and water should not be attempted. When using this method, however, apply a solution of mild white soap dissolved in boiling water cooled to lukewarm with a soft brush. The strokes of the brush must be put on the upholstery in even lines, and the soapy mixture wiped off quickly with a cloth or pressed off with a dull knife or paper cutter. Clean cloths wrung out of warm water

can be used to rinse off the soapy solution. As little water as possible should be allowed to sink into the cloth. Here, also, a second application may be necessary.

The value of purchasing fast-color fabrics is vitally important when this type of cleaning is used. Certain manufacturers, such as the Celanese Corporation, Orinoka Mills, and the Viscose Company make a point of the color-fastness of their fabrics. The use of an electric fan or special attachments of the vacuum cleaner will greatly aid the drying process. When the material is dry, if the nap or pile is flat, use a stiff brush.

The safest and most time-saving plan is to have both upholstered furniture and draperies cleansed by a commercial company with equipment specially designed to care for even the largest pieces of upholstery. Some of these dry-cleaning establishments are also equipped to moth-proof overstuffed furniture.

Slip covers are one of the solutions to the difficult task involved in the care of fine upholstered furniture. Although many of the fabrics recommended for them are lavable, too often the covers shrink in washing. In this connection, if one is having washable drapery materials made up for slip covers, it is advisable to select cottons and linens that have been processed to eliminate shrinkage in laundering or dry cleaning. For other fabrics, allowance should be made for shrinkage.

Snaps or fasteners should be rust-resistant or they must be removed before laundering. Glazed chintz, as a rule, cannot be washed without destroying the finish. Some dry-cleaning establishments make a specialty of re-glazing.

COTTON seems to dominate the drapery field this year. Smooth sateen finishes, rough, nubby weaves, woven seersuckers, permanent-finished organdy, combinations of cotton with Celanese or Viscose, serve as a veritable treasure chest from which to draw fascinating and distinctly new summer draperies. The cleansing of draperies depends also upon the basic fabrics used. If color-fast and of cotton or linen, they may, of course, be washed. If made up of a combination of yarns that shrink or are affected by soap, they should be dry-cleaned. Too much emphasis, however, cannot be placed on selecting colorfast materials.

A very easy method of removing dust from curtains is the periodical use of vacuum tools designed for this purpose. If they have become very dusty, remove them from the windows, place on a sheet on the floor

By Elizabeth Hallam Bohn

and then use the vacuum on both sides.

Lace and net curtains have gained much favor of late. Texture interest actually woven into the fabric is the newest note. The sheer, soft, iridescent glass curtains head the list in window fashions, and while some types highlight pastel tones, others are developed in white and natural shades. The fabrics included for glass curtains are plain, striped, dotted or figured net, sunfast gauze and theatrical gauze, ninon (silk, rayon or Celanese), voile, marquisette, silk gauze, dotted Swiss, organdy, flaxon, dimity, etc.

Most of the fabrics used for glass curtains are sufficiently sheer to afford a vista. Other types hung without side draperies are made of heavier, translucent materials. There is also a fashion today for windows with curtains having a simple, tailored air. Especially effective for this vogue are the heavy, open-mesh, sturdily-woven varieties which fall into precise, straight-line folds and last for years. One manufacturer has developed a heavy, multi-cord net with the graceful, irregular charm of hand-craftsmanship. This heavy construction withstands countless washings which have no effect on its sheerness, beauty and transparency. These curtains are inexpensive, due to their long life, and are admirable to use as the background for period furnishings.

A GREAT many of the curtain manufacturers today preshrink their curtains. This simplifies not only their laundering but their wearing possibilities. One firm in tune with the trend for simplicity and ease in housekeeping manufactures a special line of country house curtains with the tops headed ready to hang, and the lengths adjustable at the bottom. Many windows are too low for the correct use of the valance portion of a curtain. However, since these curtains come with attractive designs at the top, and length adjustment can be satisfactorily and simply made at the bottom, they are admirable to use. In addition, the same organization has produced a novel drawback arrangement for windows with a particularly lovely vista. This is representative of the progress made throughout the curtain industry, simplifying hanging and laundering curtains.

In the cleansing of curtains, it should be kept in mind that soiled fabrics deteriorate much more rapidly than clean ones. Curtains may be laundered by hand or in a washing machine (*Continued on page 62*)

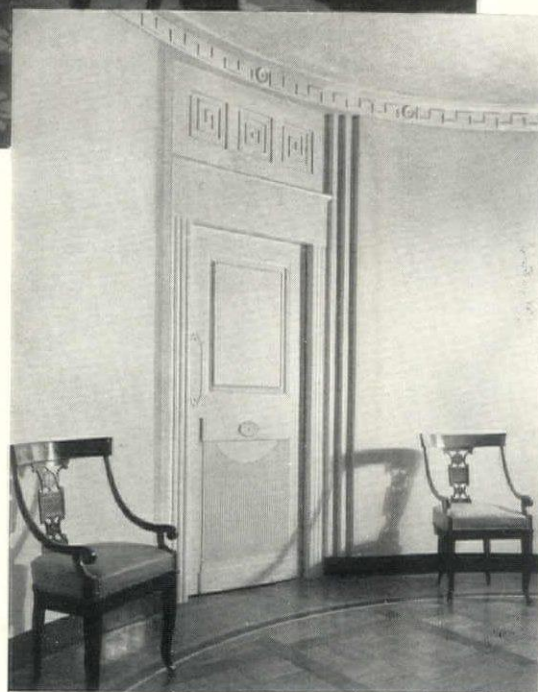


TROWBRIDGE

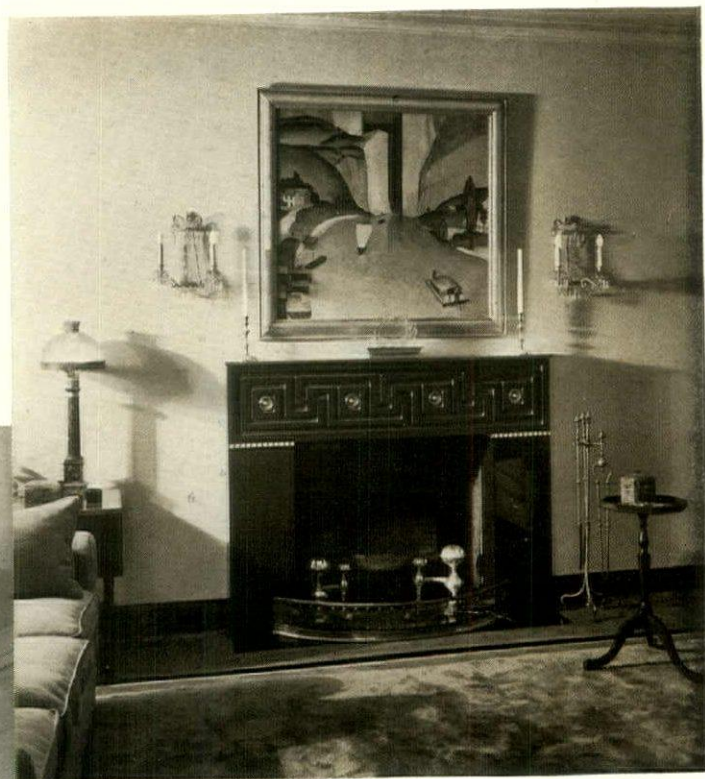
A little portfolio of good interiors

THE dining room in the home of Samuel A. Marx, architect, at Glencoe, Illinois, is distinguished both for its background and its furnishings. Walls are in egg-shell white enamel. Hangings are a glazed chintz in acid green and deep brown over green striped window shades. The same colors are in the Aubusson rug. Italian Empire chairs in Walnut burl with green leather seats accompany a Biedermeier table and sideboard

ANOTHER dining room designed by Mr. Marx is in the apartment of David B. Stern. Again the walls are white, but here they are glazed bright lemon chrome and the ceiling is silver leaf. Doorways and cornices are in white and the hangings oyster gray. Empire chairs are covered with pink pigskin. A yellow Samarkand rug is under the table. The room is distinguished by perfection of architectural detail



Fine architectural detail in two homes near Chicago



THREE other examples of Mr. Samuel A. Marx's superb designing are found on these facing pages. The two on this page are from the apartment of David B. Stern and display some interesting combinations of materials. Thus the living room fireplace is faced with Belgian black marble and the ornaments are pewter. This is set against walls first painted white and then glazed with Indian red

ANOTHER detail in the Sterns' living room is the door. It is given prominence by the surrounding molding, which makes a suitable frame for doors in shiny black lacquer studded with pewter stars. This use of pewter instead of the more usual gilt bronze is a commendable departure. Moreover, the room is not cluttered up with miscellaneous patterns that would detract attention from architectural detail

THE hall in Mr. Marx' own house at Glencoe is equally distinguished by its detail. In the immediate foreground of the picture opposite is the decorative entrance from the living room. Beyond is a hall door that interprets the simplicity of classical lines in the modern manner. It is a true example of Classic Modernism. The walls are white, the hangings bright yellow. The rug is an old Rabot



TROWBRIDGE

Classical simplicity cloaked in modern dress

Bright decorating ideas from recent exhibitions



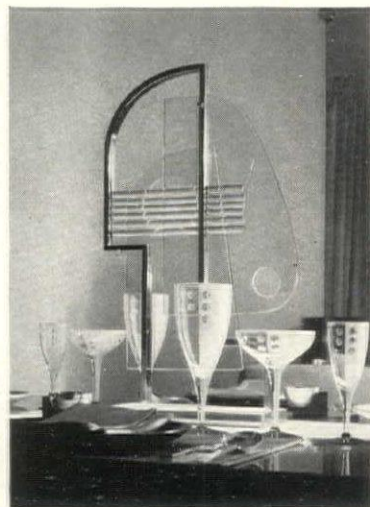
HOUSE & GARDEN ran its editorial legs off covering the recent decorating exhibitions. Outstanding were the Fine Arts Exposition, the comprehensive display of modern industrial design at the Metropolitan Museum of Art, and a flock of table arrangements

ELSIE DE WOLFE designed this glittering modern dining room inspired by 18th Century Venice. Gray walls broken by mirrored niches, silver cloth curtains, white, gray and aubergine floor, crystal and mirror mantel. The gray lacquer table is inlaid with mirror strips

BELOW. 18th Century English sitting room exhibited by Symons, Inc. The fine Georgian pieces and old French panels are beautifully displayed in a pale-toned modern setting by Sarah Hunter Kelly which proves a perfect background for antique furniture

PANELS by Bernard Boutet de Monvel flank a mirror in the modern music room at left. White walls, ebonized floor with brass inlay, painted Venetian furniture covered in white and emerald green silks. McMillen, decorators. From the Fine Arts Exposition





G. W. HARTING

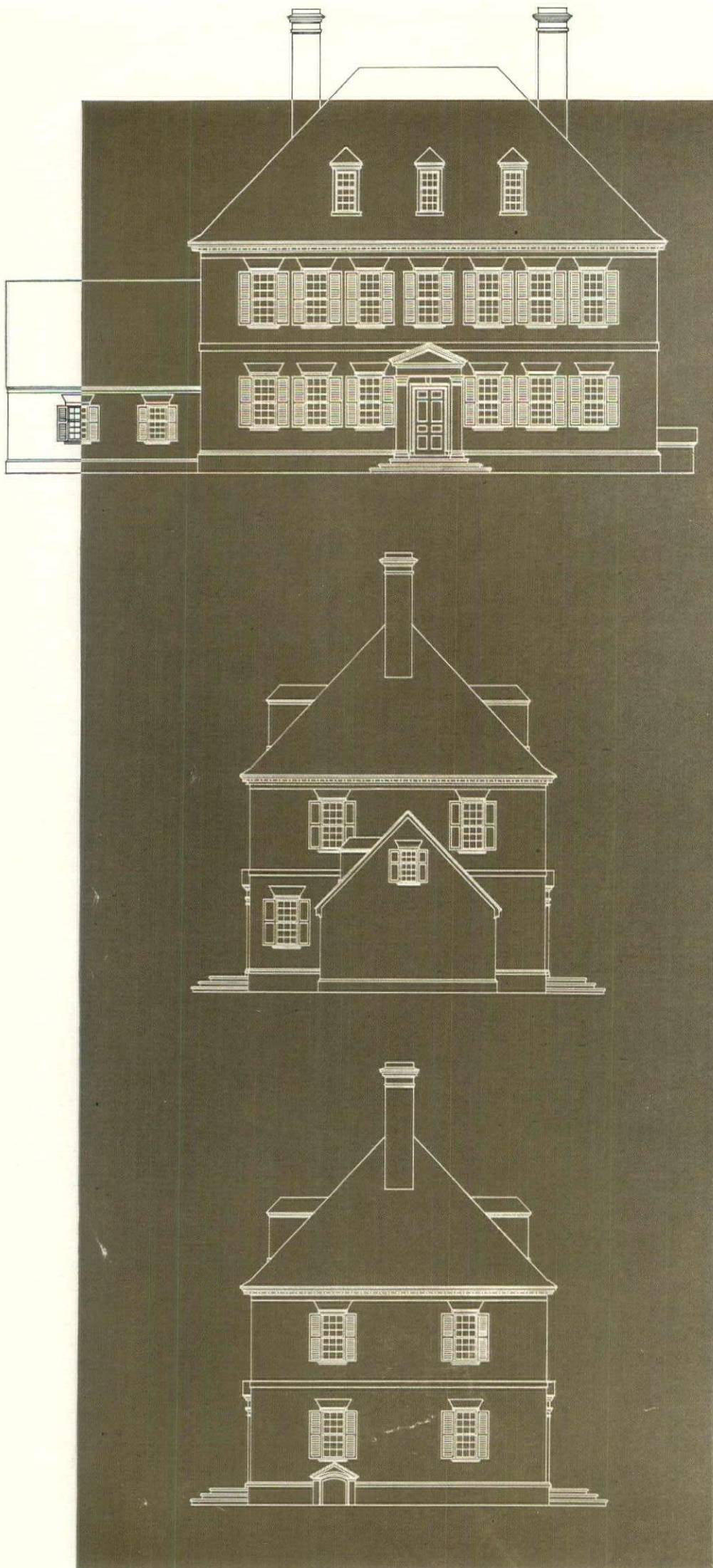
ABOVE. Table set for a before-theatre snack sponsored by Diane Tate and Marian Hall. Red linen cloth, chromium and crystal appointments. Right. Hunt breakfast sponsored by Joseph B. Thomas. White cloth, green dots; brown and cream pottery; Macy's

WALTER D. TEAGUE designed the circular dining alcove above, with white walls, narrow horizontal window screened with crystal rods, and white chairs covered in emerald leather. Glass table. White plates, circular gold monograms, circular crystal and linen motifs

UPPER RIGHT. Dramatic setting by Donald Deskey. Glasses, half frosted, half crystal have decorative dot design. Glass and chromium centerpiece. This and Teague table were in the recent Contemporary American Industrial Art show at the Metropolitan Museum



NYHOLM



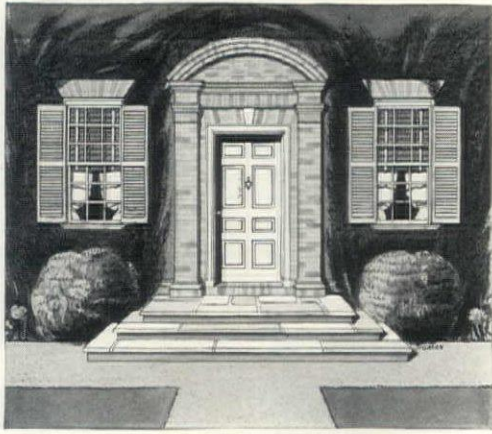
James River Colonial – historic American style

By Henry H. Saylor

IN THE first article of this series we uncovered some doubts as to present trends in homebuilding. In the first place, we doubted that many of us, in the quest for a home, would be satisfied with the machine-for-living sort of thing. We doubted that stark cubicles, whether of steel or concrete or synthetic boards or glass, could satisfy our yearnings for that complicated background to personality that we label with the word "home". We doubted that we could be content to live in a form of shelter that did not possess real roots, striking deeply into the soil from which we spring. We doubted that architecture, like language, had much to recommend it if it had been created overnight from new forms.

Although we were quite sure of these premises, we were just as sure that we had no wish to become mere antiquarians. We most assuredly did not want to turn back the clock and reproduce some beautiful and romantic house of a past era, saddling ourselves with its limitations, submitting ourselves to the lack of all that science and invention have given us since that day. The brick oven, tucked in beside a big, smoke-blackened fireplace, may appeal to our sense of the picturesque, but when it comes to the preparation of our own meals, we insist upon the modern range, with cali-





brated heat control. In a word, we reasoned that we had no desire to go primitive in this serious business of home building—any more than we wished to swing all the way over with the pendulum and go frankly modern.

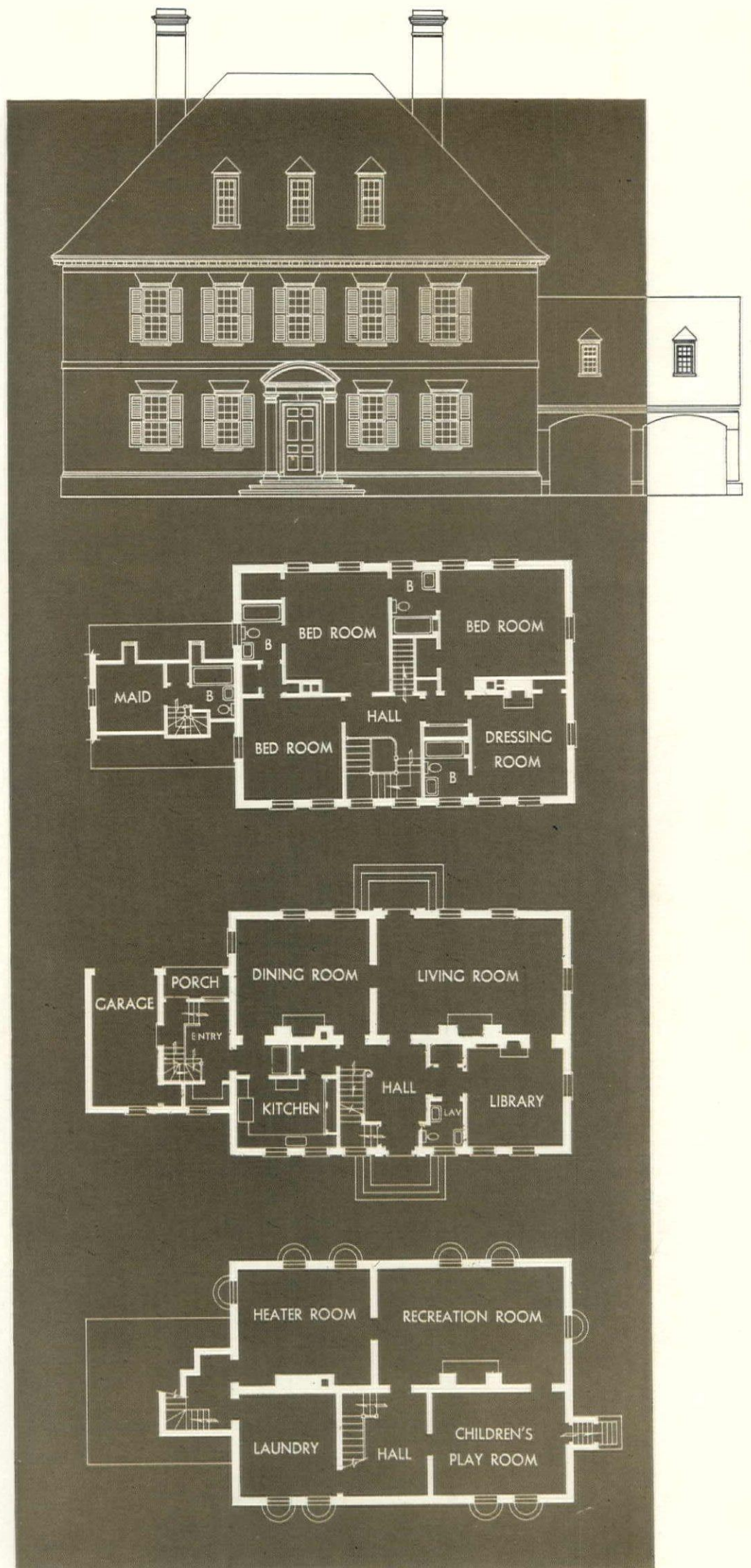
We flattered ourselves that we really could achieve the traditionally difficult task of having our cake and eating it too. And this was to be attempted by making several excursions back to certain high peaks of achievement in our architectural history, absorbing the spirit of what we would find there, and, with that knowledge and appreciation as a point of departure, create a house that would hold fast to that which was good and at the same time incorporate all the benefits that science and man's ingenuity have bestowed upon us in the intervening years.

Our first excursion was to the peak attained by the Dutch colonists in New Jersey and New York. This second pilgrimage is to the peak established in Maryland and Virginia during the 18th Century by the Cavaliers and their descendents, the wealthy planters of the South.

Thomas Nelson Page has given us some vivid pictures of the life that flowed up and down the tidal rivers—the James, the York, the Rappahannock, the Patuxent, and others. Though his writings for the most part deal with the years nearer the Civil War, the life and customs had undergone no radical change.

It was a glamorous life. A fertile land and slave labor produced the tobacco, the wheat and the corn that were sent to England and Holland in exchange for the luxuries that a young country could not produce—rich fabrics in damask, fine brocatelle and velvet, English needlework, salt-glazed and (Continued on page 58)

THAT the practicability of the James River style for today might not be overlooked, we decided to illustrate Mr. Saylor's article with architect's drawings of a new house done in the old tradition. W. Duncan Lee was the architect



American Alliums and several others

By Louise Beebe Wilder

ONIONS in the garden, like Onions at table, are an acquired taste. When, many years ago, the Allegheny Onion, *A. cernuum*, came to my garden through a friend, I thought it pretty enough for a permanent place, but that it was one of a vast race that would well repay investigation, I had no idea. After that, now and again, an Onion would make its appearance out of the blue, so to speak, for I never in those days ordered one; but occasionally a dealer or collector would include one among other plants sent, and, while some of them proved worthless from a decorative point of view, I gradually began to realize that there was a certain "something" about them that engaged the interest and made one want to know more about them. The result was the creating of an Onion fan, and catalogs and

lists are ransacked for new kinds, and those that are not to be bought ready grown in this country are patiently raised from seed.

Alliums are plants of the Lily order, but far more accommodating than was ever any true Lily. They may be dug up and moved about at any season without taking umbrage, they will thrive in any soil in sun or shade (though it is always safe to plant an Onion in the sun), and if the different kinds are studied and carefully chosen they will decorate the garden from late April until well into September. There are Alliums for all situations—borders, wild gardens, rock gardens—and one need not utter a single prayer or spend a sleepless night over any of them. Moreover they are inexpensive. No one has thought to put an excessive price on their lowly heads. An Allium at a dollar a bulb was never heard of. The most depressed wallet holds the price of many, or they may be raised from seed which costs next to nothing and germinates eagerly. However, the fine grasslike seedlings take patient handling, though they take hold readily enough when once suitably settled.

But no Rose without its thorn, and Onions do not escape the common lot. The thorn of the poor Onion is its odor which many frail persons cannot abide. But your sensibilities will not be pricked unless you provoke the plant by breaking or brushing the stem. Look at your Onions and enjoy

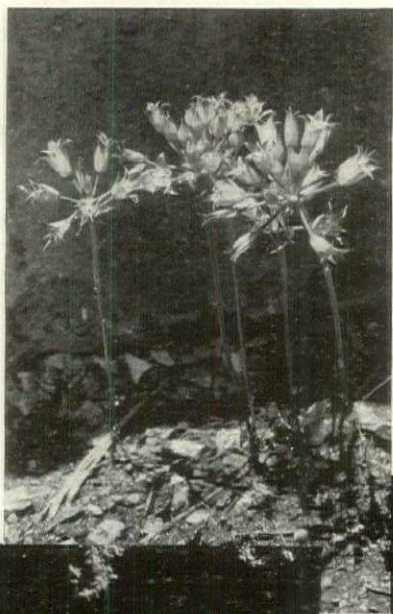
them but "leave them be". Some go so far as to try to ingratiate themselves in our good graces by emitting a gentle Violet scent from their flowers, though the old devil may be very much alive in the stems and leaves. They have another drawback, and this must be dealt with in no uncertain way. Many of them seed themselves with no regard for anything but the perpetuation of the Onion tribe, and if left to themselves will accomplish wonders in that direction to the destruction of much else in the garden. Not all of them do this, but it is well not to be too trusting, and to snap off their heads ruthlessly as soon as the flowers fade.

Alliums grow from bulbs; the leaves are sometimes like those of the taller Scillas, occasionally round and hollow, again as wide as those of a Tulip, sometimes gray and again green. The blossoms are borne in umbels, some drooping as in *A. beesianum*, again flowers and umbel will stand erect. In height they range from an inch or two to several feet

In my garden are a great number of Alliums, some known for what they are, many of them unidentified. Little has been written about this humble race, no one has sorted them out, identified them accurately and given us a monograph, and so without a reliable Onion Who's Who one must make the best of the names used in catalogs, matching them up as well as may be with the meager information given in garden dictionaries, botanies and the like.

Particularly interesting to me this year have been the (Continued on page 63)

ALLIUMS, it might be said, are Onions that have gone aristocratic. Some of them are decidedly interesting flowers, as witness these examples: Top of page, *A. coeruleum*, bright blue; top of group, *A. serratum*, a pink; below it, *A. platycaule*, silvery pink; next, *A. cuspidatum*, from Idaho, pink blooms





A. V. PILLSBURY

BEFORE REMODELING



S. H. GOTTSCHO

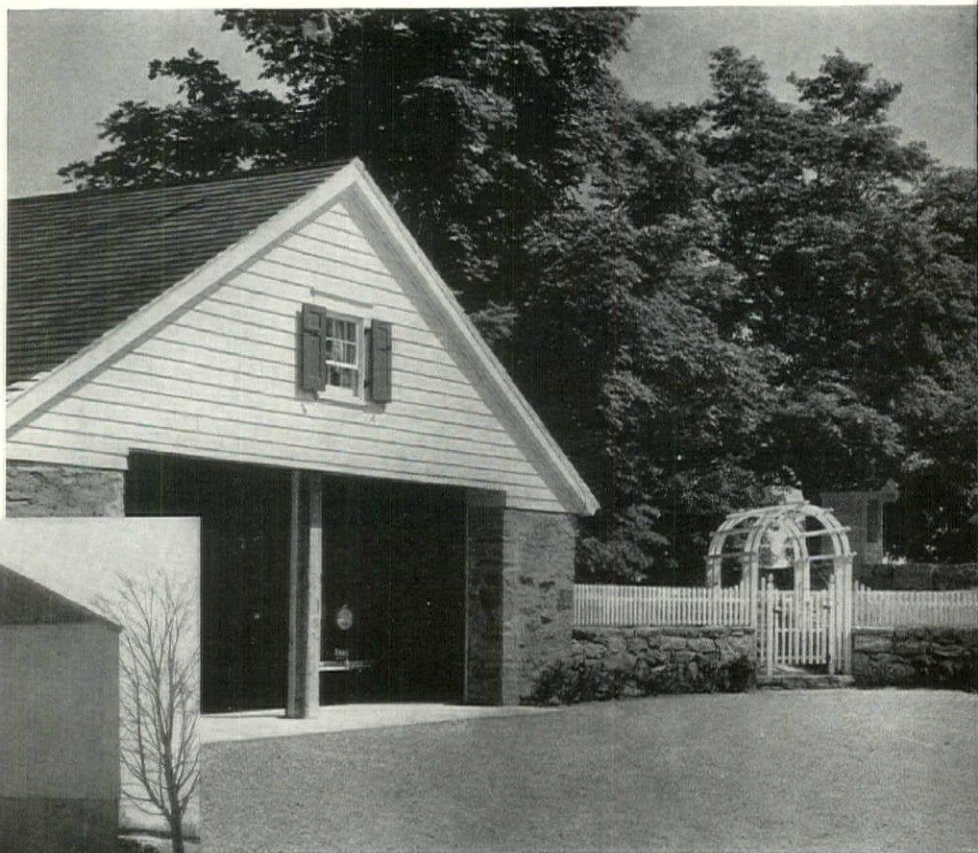
—AND AFTER

From maltreated farmhouse to comfortable modern home

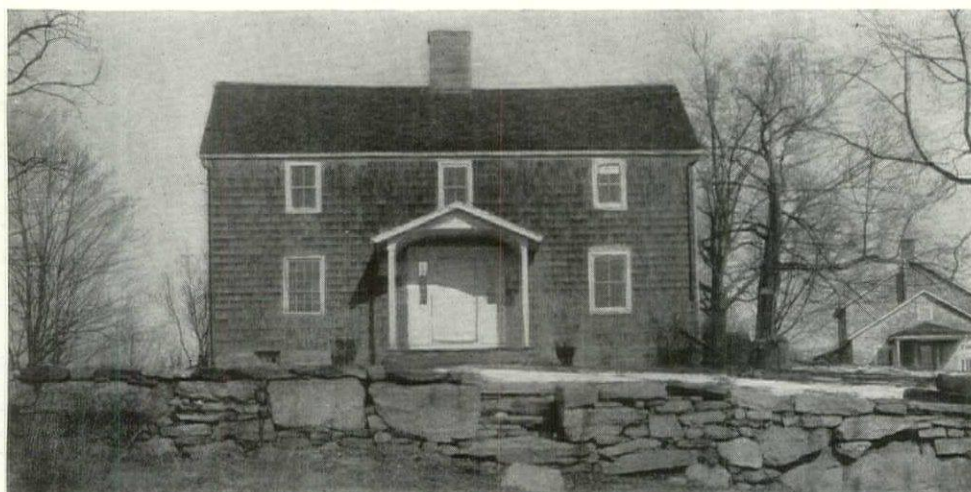
DURING the last 75 years this pre-Revolutionary farmhouse at Stamford, Conn., suffered many indignities, among them the introduction of a carpenter's porch and ugly windows. When taken over by its present owner it appeared as shown at the top of the page, with lines still good but otherwise the fine Colonial character quite destroyed

ABOVE is the same house as it is today, with its architectural distinction restored. The grounds have been pleasantly developed and the general atmosphere made livable and homelike. This is a view from the east, showing the breakfast porch in the foreground; behind is the dining room. Service rooms are to right. William F. Dominick, architect

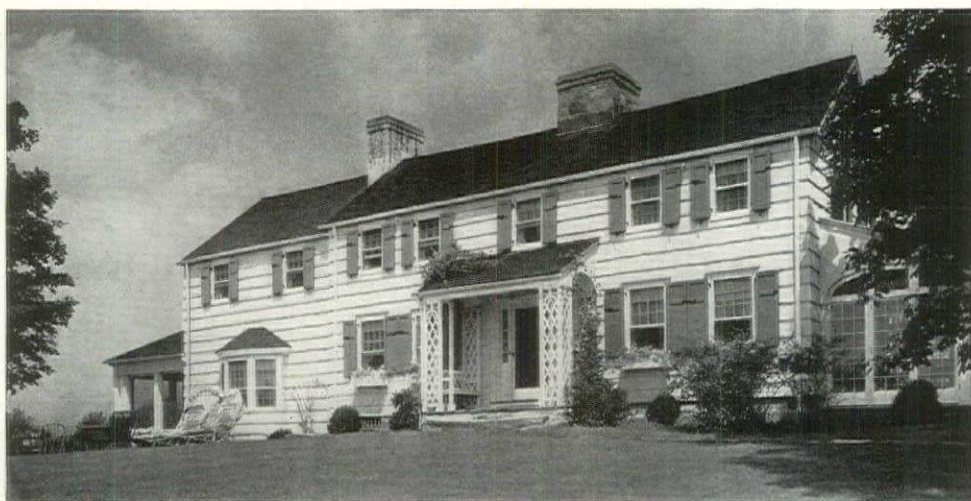
A pre-Revolutionary
dwelling restored to
its early character



FROM NORTH, BEFORE



FRONT FACE, BEFORE



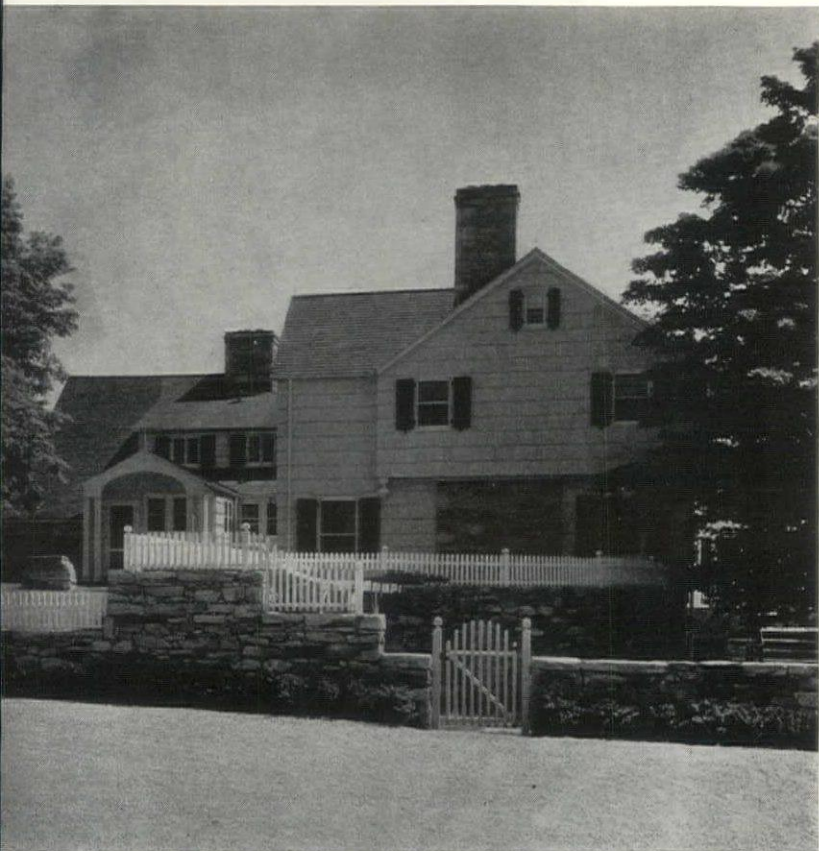
FRONT FACE, AFTER

PHOTOGRAPHS above show the development of rear of the house and its surrounding grounds. In addition to extensive alterations of the original house, a wing has been brought to rear. Although the barn has been removed, part of the walls remains to support a pergola. William F. Dominick, architect

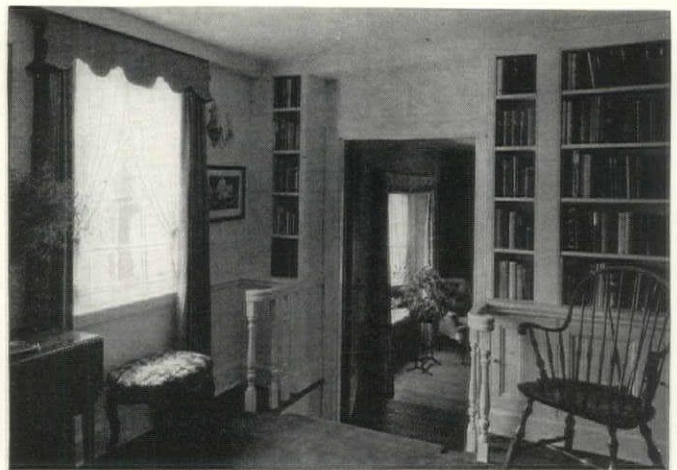
"BEFORE AND AFTER" views shown at the left testify as to the changes that have been made on the front façade. The break in the roof line tells where the new living room wing begins. Set on a slightly lower level than the old house, this wing allows for greater ceiling height in the living room

ON the opposite page are the complete first and second floor plans. This residence has been planned to provide adequate space for comfortable living by a family made up of two adults and two children, with generous provision made for guests. The servants' rooms are in another building on the estate

VARIOUS interiors are shown on the opposite page. In the present dining room, the living room in the old house, board walls of butternut were found under the lath and plaster. Stairs from the hall now rise as they did during the early days of the house. The steeply pitched staircase was a later addition



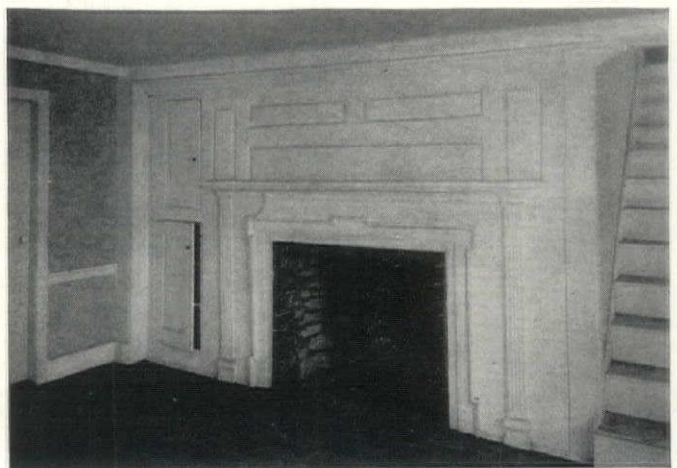
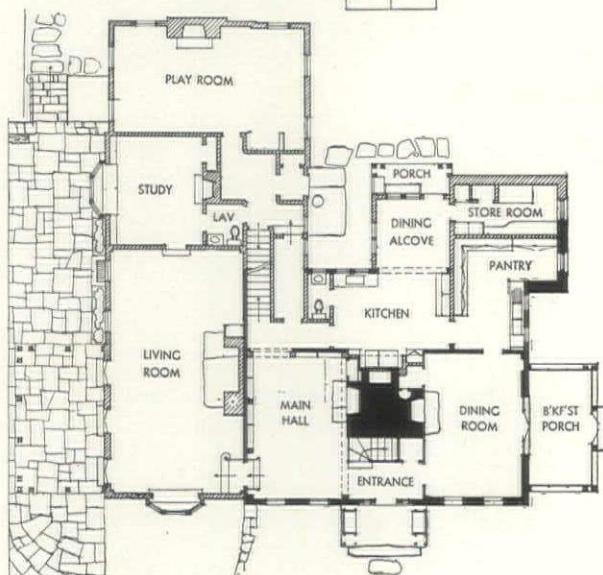
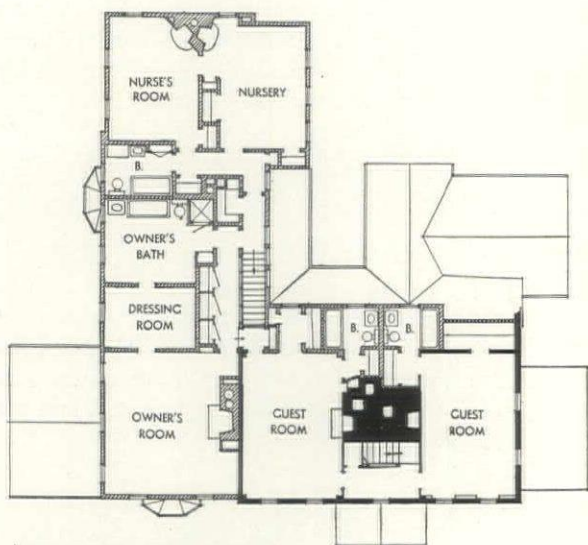
FROM NORTH, AFTER



HALL, LIVING ROOM BEYOND



PRESENT-DAY DINING ROOM



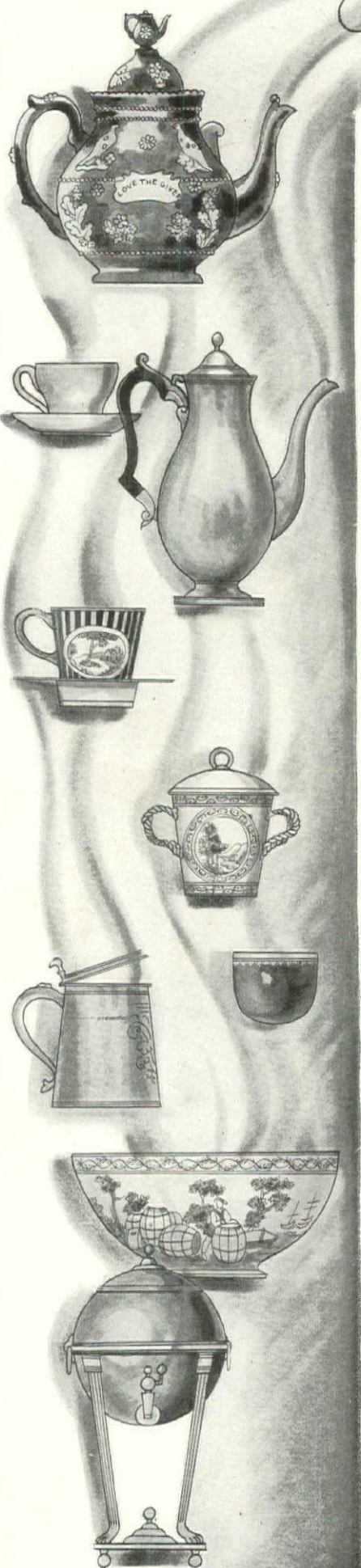
17TH CENTURY PARLOR



S. H. GOTTSCHO

PRESENT-DAY HALL

Will You Have a



WHAT A difference a hot drink at the right moment can make! Have you ever been pulled from the brink of fatigue and despair by a steaming cup? It's seven in the morning and oh so cold! Wouldn't it be grand if someone would come and shut the window and bring a cup of hot, hot tea with some thin bread and butter? It's eleven o'clock of a stormy day at sea and we are about to be revived with some hot bouillon. It's two-thirty and the perfect lunch has been passe-partouted à la Whistler by the perfect cup of black coffee. We've reached the low hour of four o'clock, cold and blown by snow and sleet, while shopping. The answer? A cup of hot chocolate. Five-thirty, that moment when the day can be broken or rescued by the right cup of tea. We're contentedly uncomfortable after our gourmet dinner; the right rescue for a moment such as this is the right tisane. It's midnight, just one more log on the fire and a cozy hot toddy, or a nightcap and then goodnight.

All of which goes to prove that every so often there comes a time in one's life when a hot drink is what is wanted more than anything in the world. One of the following recipes may help you over some of life's most difficult moments.

First of all there are numerous tisanes, or herbal teas, which, when taken after a meal in place of coffee, are delicious and refreshing. Some of the herbs or ingredients used may be bought in drug stores, health food shops or in the big groceries. I am giving you directions for making a few of my favorites.

MINT TEA. Heat the teapot. Use 1 teaspoon of crushed, dried leaves for each person, and add a cup of actively boiling water to each spoon of mint. Let this steep five minutes, and serve in teacups with lump of sugar.

SWISS STRAWBERRY TEA. This is made from the dried leaves of the strawberry plant. Use 1 heaping teaspoonful to each cup of boiling water. Steep five minutes and serve with honey or brown sugar.

TILLEUL, OR LINDEN TREE BLOSSOMS, AU FLEURS D'ORANGER. For this you will need both linden tree blossoms and dried orange blossoms. Put a handful of the linden blossoms and a few orange blossoms in a hot teapot and cover well with boiling

water. Steep five minutes and serve with sugar. If you have difficulty in getting orange blossoms, a few drops of orange flower water may be used instead. This is not a novelty, it is a well known French drink taken in place of coffee after meals.

CAMOMILE TEA. This is made by pouring 1 pint of boiling water over 1 ounce of dried camomile flowers. Steep ten minutes, strain and serve with honey or sugar.

HAGENBUTTEN TEA. A most delicious German tea-drink made from the seeds of the wild rose. The dried berries which contain the seeds may be bought in some German pharmacies. They are sometimes sold in berry form and sometimes in seed form. The berries must be opened and all the little seeds carefully removed. For four people use about 2 tablespoons of the little seeds. Put them in an enamel pan with 5 cups of water which is just ready to boil, cover and simmer very gently half an hour. Serve with sugar in tea cups.

If you prefer coffee, here are six ways of serving it you may not know about.

TURKISH COFFEE. Boil 8 after-dinner coffee cups of water. Add to this 8 teaspoons of sugar and 12 teaspoons of pulverized Mocha coffee. Stir, put on fire and, when it boils up, take off. Do this three times. Then add a dash of cold water, and when settled serve in tiny cups.

HOT COFFEE RUM. Make 6 cups of very strong coffee. Rub 6 lumps of sugar on the rind of an orange until well saturated with the oil. Put these in a chafing-dish with 6 cloves and several pieces of broken cinnamon stick, also the rind of 1 orange, being careful to use only the orange part. Now add enough Jamaica Rum to cover the sugar and bring it to a boil. Stir until the sugar has melted, but be careful that it doesn't catch fire. Stir into this the black coffee—heat just to boiling point, then ladle into small coffee cups.

CUBAN COFFEE. Heat 3 cups of rich milk to the boiling point in a large enamel pan. Put into it $\frac{1}{2}$ cup of medium-ground coffee. Simmer for five minutes, then strain through a very fine sieve. Serve with sugar and whipped cream.

Hot Drink? *Written and Drawn* *by June Platt*

HOT EGG COFFEE. For one portion, take the well-beaten yolk of 1 egg and 4 tablespoons of hot cream and a heaping teaspoon of sugar. Add a cup of hot, strong coffee. Beat the white of 1 egg. Fold it into the hot coffee. Serve at once.

VIENNA COFFEE. 6 cups of cold water in an electric percolator. Put 7 tablespoons of your favourite coffee, ground fine, in the top part of the pot and connect plug. Cook from eight to ten minutes. To $\frac{1}{2}$ pint of cream add 1 egg-white and beat well. Put a lump of sugar in bottom of each cup and a good helping of whipped cream. Fill with hot coffee. This quantity serves six.

MOCHA CHOCOLATE. Make 1 pint of strong black coffee. Heat the same quantity of rich milk to boiling point. Pour milk and coffee from an equal height into a big pitcher. Sweeten to taste. Keep hot.

Melt 2 squares of Baker's unsweetened chocolate with 3 tablespoons of cold water in a double boiler. Heat 4 cups of rich milk and 3 tablespoons of sugar to boiling point. Add melted chocolate and 1 teaspoon of vanilla. Stir well, then pour from a great height into the coffee and milk. Beat until frothy and serve with a little unsweetened whipped cream.

BRANDY COCOA. For six people, mix 3 tablespoons of cocoa with 3 tablespoons of sugar. Dissolve to a cream with $\frac{1}{2}$ cup of boiling water. Scald quart of rich milk and add a few grains of salt. Add the cocoa to this and boil up once. Remove from fire and stir in 3 tablespoons of good brandy.

MILK PUNCH. Heat 1 quart of rich milk to the boiling point with $\frac{1}{2}$ cup of sugar. Remove from fire and add $\frac{1}{2}$ cup of rum, $\frac{1}{2}$ cup of cognac and 1 teaspoon of vanilla. Stir well and heat again until very hot. Put silver spoons in 6 glasses and fill with the punch. Sprinkle with grated nutmeg or cinnamon. Serve heated wine crackers.

CAUDLE CUP. This is a drink that our ancestors offered callers on the arrival of the new baby.

Boil 4 tablespoons of oatmeal in 2 quarts of water with several thin strips of lemon rind, a pinch of ginger and several cloves, for an hour. Strain and add to the gruel

2 wine glasses of sherry. Beat the yolks of 2 eggs well and gradually pour the hot gruel on them. Serve hot in glasses with a little grated nutmeg sprinkled on top.

NIGHTCAP. For four people, beat the yolks of 4 eggs with 2 cups of rum and 2 teaspoons of allspice. Melt four tablespoons of sugar in four cups of boiling water and whip this into the eggs. Beat the whites stiff. Strain the hot egg mixture into tall glasses containing silver spoons. Top with the beaten whites and sprinkle a little nutmeg on top.

POSSET. This is an old English drink. To make enough for three, add 2 strips of thin lemon rind to 3 cups of rich milk and heat to the boiling point. Squeeze and strain the juice of 3 lemons, add 3 tablespoons of sugar and stir until sugar melts, then add 1 tablespoon of brandy, a dash of nutmeg and 12 blanched almonds chopped fine. Add to hot milk, and beat with egg beater until frothy. Serve hot.

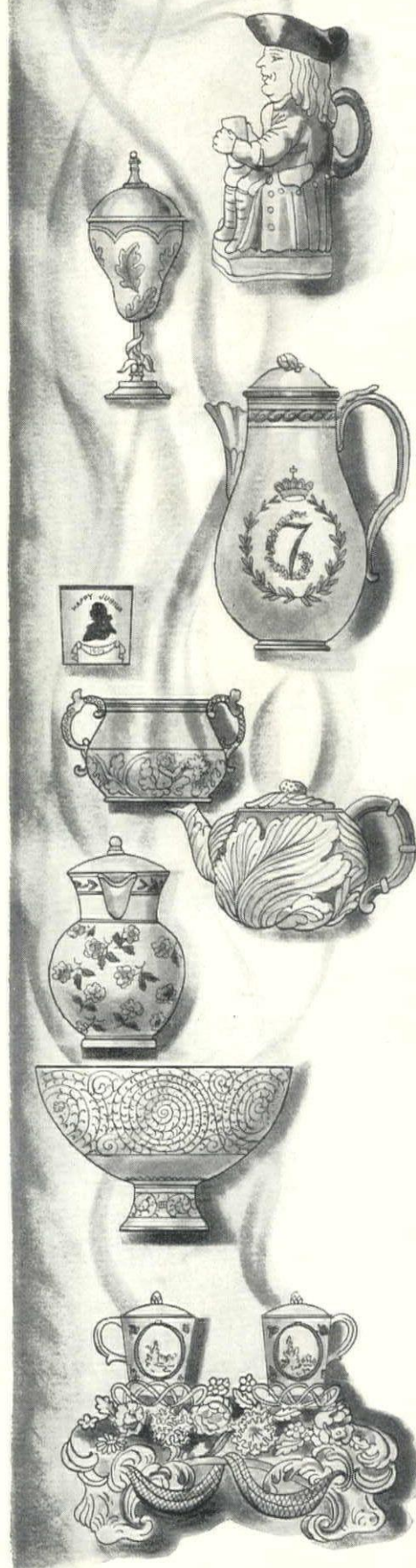
WASSAIL BOWL. Also an old English drink partaken of on Christmas Eve.

Core and roast six large apples without any sugar until they are at the point of bursting, fleecy and white.

Add $\frac{1}{2}$ pound of light brown sugar to 1 pint of ale, and add to this 1 tablespoon each of ground ginger, nutmeg, and cinnamon. Heat very slowly, stirring meanwhile. Do not boil. When hot, add 1 quart of ale, $\frac{1}{2}$ pint Malaga wine and a few strips of thin lemon rind. Put a hot apple in each of six mugs and fill with the warm ale.

TOM AND JERRY. For six Tom and Jerry's, beat the whites of 6 eggs, then beat the yolks with 8 tablespoons of sugar. Add whites to yolks and continue to beat. Add a cup of Jamaica Rum and a cup of brandy. Add to this $\frac{1}{2}$ teaspoon of cinnamon and the same amount of nutmeg. Pour into this gradually three cups of boiling water. Serve in earthenware mugs with a dash of nutmeg.

RUSSIAN TEA. For three, put $1\frac{1}{2}$ teaspoons of green tea in a pan with a small stick of cinnamon, add one pint of milk and simmer over a low fire for five minutes. Strain through a fine sieve. Return to pan and sweeten to taste (Continued on page 62)



Inexpensive groups
that suggest some
pleasant interludes
in winter evenings



WITH Christmas checks burning your pocket, there's no excuse to put off refurbishing the house, particularly with all the good-looking furniture about at tempting prices. Here is a start—inexpensive groups planned for comfort and amusement through the long winter evenings

READING GROUP. The Duncan Phyfe mahogany table costs about \$60; Hathaway. Overstuffed chair in smart green and white striped cotton fabric. About \$35. Mahogany armchair in emerald green leather. About \$55; Macy's. White pottery lamp and shade. About \$23; Lord & Taylor. Cochrane chevron two-tone 9 x 12 foot rug. About \$90; Altman's. Horse-head book ends, terra cotta color. About \$10 pair. Green and tan pottery tobacco jar used for flowers. About \$2.75; Tate & Hall

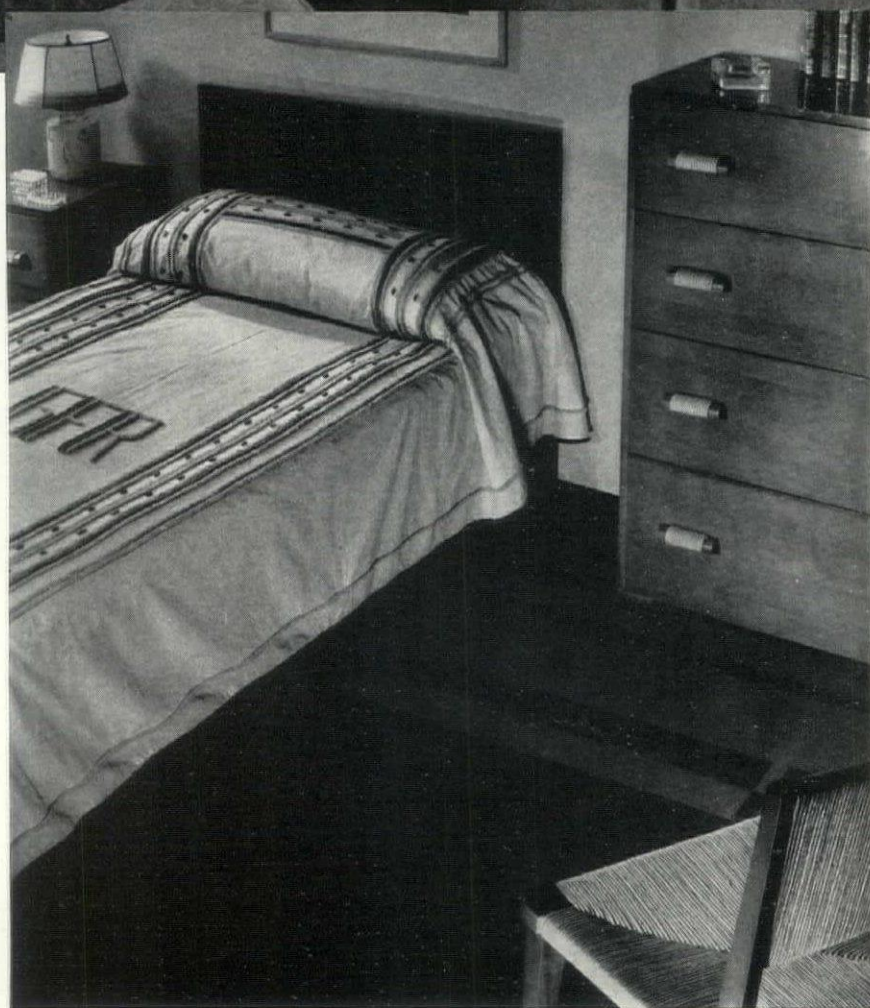
CARD GROUP. The Chippendale mahogany table costs about \$18. Mahogany chairs, seats in black horse-hair finished with nail heads. About \$18 each; Hathaway. Nest of three mahogany tables with line inlay. About \$17.50. Mahogany standing lamp, priced about \$29.50, has shade of white stretched taffeta costing about \$9; Lord & Taylor. White porcelain cigarette box, raised ship design. About \$2.50; Tate & Hall. 9 x 12 Alexander Smith broadloom rug. About \$33; Sloane

MARTIN BRUEHL



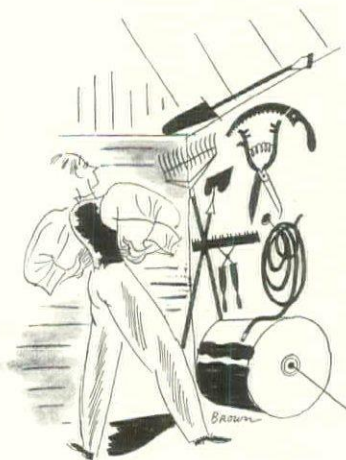
NIGHTCAP, inspired by the tempting recipes given on pages 52-53. Here a gold and black tin tray, about \$15, from Ovington's, holds the fixings for mulled wine. Pressed glass mugs and saucers, leaf and grape design, about 60 cents each. Milk glass dish. About \$2; Middendorfer Straus. Flowered chintz sofa about \$75. Chair, brown strié linen, down cushions. About \$70; Macy's. Mahogany table. About \$20; Hathaway. Pine mantel. About \$30. Andirons about \$7.75; Wm. Jackson

AND SO TO BED. Introducing Amodec, new furniture designed by artists that combines well-styled modern lines and good workmanship with moderate prices. Smart maple group—chest, single bed, night table and chair, with handles and chair seat and back of fibre. About \$70. Bigelow Weavers 9 x 12 rug, inlaid stripe and block design. About \$75; Bloomingdale's. Cream pottery lamp, blue design. About \$7.50; Ovington's. Beige and brown candlewick spread. About \$8.50; Altman's



MARTIN BRUEHL

ACTIVITIES FOR GARDENERS IN JANUARY



FIRST WEEK

Pruning Grape vines is a winter job which might just as well be done now. Under no circumstances should it be undertaken after the end of February, lest the sap start to rise before the cut surfaces of the vines have closed sufficiently to prevent "bleeding." The principles of what to cut away are not hard to master if you remember that Grapes bear only on new wood produced from the previous season's wood. Thus, you cut back the 1934 growth to a point where it contains only enough buds to provide sufficient new wood to carry the 1935 crop.

Winter, too, is the right time for the pruning of many kinds of deciduous trees and shrubs, especially when neglect or other causes require that drastic cutting be carried out. If you have much to do on the trees it will pay you to invest in at least one regular pruning saw, which will do the work more quickly than an ordinary carpenter's cross-cut saw. For branches a half-inch or so in diameter a pair of long handled tree clippers is excellent; these are also fine for the heavy cuts on shrubs. Little branches, of course, are removed with pruning shears.

Speaking of tools, notice the gentleman at the left who, for all his funny shirt-sleeves, has the right idea. He's supposed to be sizing up his supply of gardening tools, making mental notes of their condition and the need of replacements here and there. In other words, January should be inventory time in the tool shed no less than in the merchants' shops. Having decided what you need to add, order it at once, for the double reason of not forgetting it and surely having it on hand when the time comes to use it next spring or summer.

SECOND WEEK

All last fall reports of increased buying of seeds, trees, shrubs and garden plants generally kept coming in. The nurseries and bulb dealers actually ran short of some items, and the same is now true of some kinds of seeds. There seems to be no doubt that this year, as almost never before, early ordering is important if you don't want to run the risk of a "sold out" reply. Remember, production was sharply curtailed during the depression, and don't forget that stocks of really fine plants cannot be replenished overnight, for horticultural products are not made by machinery.

Spraying for disease and insect control falls into two general classifications: that which is done during the growing season, and the winter or "dormant" spraying which can be done only while the weather is cold and the trees and shrubs inactive. Dormant sprays can be stronger than those used in spring and summer, for there is no tender growth to be injured. With them it is possible to kill scale insects on fruit trees and some ornamentals—highly injurious pests which only strong "medicine" can reach effectively. Choose a warm day for spraying.

It is an excellent plan, about this time in the month, to look over the windbreaks, mulches, burlap screens and all other forms of winter protection, just to make sure that they are doing their stuff properly. Unless you've had plenty of experience in such matters you may not realize the tearing-loose ability of the well-known wintry winds, and what havoc they can impose on protections which seemed amply substantial when they were put in place. If you detect any weakness now don't delay repairing it, for it will assuredly grow worse if neglected.

THIRD WEEK



Indoors, of course, there are various garden-wise matters to be attended to even in January—more leisurely, perhaps, than those of the April and May rush, but hardly less important. One of them is to inspect all the summer flowering bulbs, roots and tubers which are in storage—Gladiolus, Tritomas, Dahlias, Cannas and so on. Look them over carefully for indications of undue shriveling or its opposite, decay through dampness. The ideal storage place is fairly dark, neither parched nor damp, and with a temperature that ranges between 40° and 50°.

The soil in which house plants are potted has a decided tendency to become packed and hard as a result of the necessary watering. This condition cuts down the important aeration of the roots and, in extreme cases, seriously affects the health of the plants. What you should do, about every two weeks, is loosen up its surface with a cultivating "claw" or an old fork, if need be, being careful not to injure the roots by going deep. Do this preferably an hour or so after watering. The lady on the left side of this page obviously knows what she's about.

The advantages of the espallered fruit tree, which is nothing more or less than a dwarf type which has been trained to grow flat against a wall, trellis or upright fence, are too seldom realized. These trees bear plenty of excellent fruit and are extremely decorative as well. It is not difficult to keep them in proper shape, for the main pruning has already been done and further attention of this sort is not irksome. Espallers occupy little space and live long. You can get Apples, Peaches, Pears and Cherries of standard varieties in this form.

FOURTH WEEK

Hyacinths, Narcissi and other bulbs which are started in bowls of fibre or pebbles and water are sure to be disappointing in their results if brought too early into the light and warmth. When first planted they should be put in a dark, cool place and left there until the root growth is well developed—two or three weeks, on the average. Then gradually accustom them to more light and heat, giving them a sunny window after another week. Disappointment is usually the result of forcing top growth before there are enough roots to support it normally.

If your home is in the suburbs or country where wild rabbits are found it is advisable to protect the trunks of young Apple trees, and Azalea bushes, from the winter gnawing of these appealing but sometimes exasperating small critters. When their food is scarce rabbits have a predilection for young bark which only substantial poultry wire guards can discourage. Better put a guard around each tree or Azalea, three feet high and a foot out from the branches, so the rabbits can reach neither the main stem nor the low twigs even when the snow is deep.

By the latter part of the month you can begin bringing in branches of the various spring flowering shrubs and early trees like Plums, to force them into bloom in the house. These things need several sharp freezes, and two or three months of real dormancy, before they will respond; that is why you wait until late January. Cut the branches cleanly and keep their butts in plenty of fresh water. As a further precaution against the buds drying out before they can open it is an excellent plan to spray both stems and buds once a day for the first couple of weeks.

FIFTH WEEK

It won't be long before spring hotbed and coldframe time will be here, so wisdom suggests that you go over the sashes now and see that their glass, putty and paint are all in good condition. Leaky sashes not only permit the escape of valuable heat, but in heavy rain the drip from them has a disconcerting way of boring holes in the soft soil of flats and seed beds, with consequent damage to seeds or tiny plants. It is one of the unexplained mysteries of gardening that these disturbances usually occur in the precise spots where they are most unwelcome!

Repainting of garden furniture, wheelbarrows and other implements is a highly profitable way to spend a winter morning or two in the cellar. Don't put it off until ten minutes before you want the things next spring, for at that time there'll be eighteen hundred other jobs to be done. And use only first-class paint—lead-and-oil for the wood, and metal paint for the metal. Clean the subject thoroughly before-hand, and be sure that it's perfectly dry. Two coats will look better than one, and last longer—ask the lovely lady below, even though she needs practice.

Speaking of seeds and seedlings as we were in the first paragraph for this week, there is much to be said in favor of the small 2' x 3' frames for spring sowing, rather than the standard 3' x 6' size. These "junior" frames are easier to get at and, if you build them yourself, easier to make. It is not necessary to use regular glazed sash on them; excellent results can be secured by making simple sash frames of light wood and covering them with a good grade of flexible wire mesh "celluloid glass." This material is tacked on like screening and lasts several years.



"The more I see o' winter the more I git to thinkin' thet them who 'low it ain't nothin' but cold an' wind an' shiverin' gloominess dunno what they're talkin' 'bout. 'Course, it ain't lovely the way a June day is, nor it never has no glarin' colors like October; but still an' all, there's somethin' 'bout a still, clear winter night thet's mighty beautiful. Stars a-sparkle, silver moonlight layin' clean shadders on the snow under the trees, blue-black sky, air so pure an' sharp it 'most hurts to breathe it—thet's a real January night out here in the country."—OLD DOC LEMMON.



*"I must ask Alice
about that soup...
... wasn't it simply
delicious?"*

*"Yes... I wonder
why our cook can't
make as good?"*

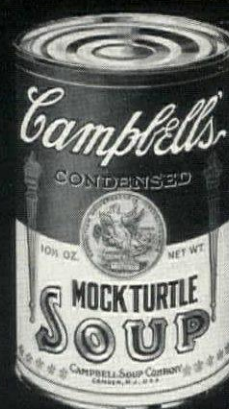
HOMeward BOUND... an all-pervading sense of well-being and contentment after a sparkling evening... memories of a delightful dinner... honorable mention given to this and that... the soup coming into the conversation... wasn't it simply delicious... yes... making it unanimous.

Campbell's Mock Turtle Soup is like that... it has something special to say to the appetite... says it in a way to be remembered... naturally inspires a delighted guest to follow her hostess' example...



and soon another home cook is relieved of the responsibility of making soup... Campbell's chefs appointed for that important task instead.

Mock Turtle is a soup requiring all that the trained and experienced soup chef can give... Campbell's tells at a taste that the master chef has made it... Invigorating beef broth, luscious tomatoes, celery, fresh herbs and toothsome pieces of meat... the bouquet and flavor of an especially choice sherry... All thanks to the hostess for serving it!



**21 kinds to
choose from...**

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mushroom (Cream of)
Mutton
Noodle with chicken
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef

**LOOK FOR THE
RED-AND-WHITE LABEL**

Double rich! Double strength!

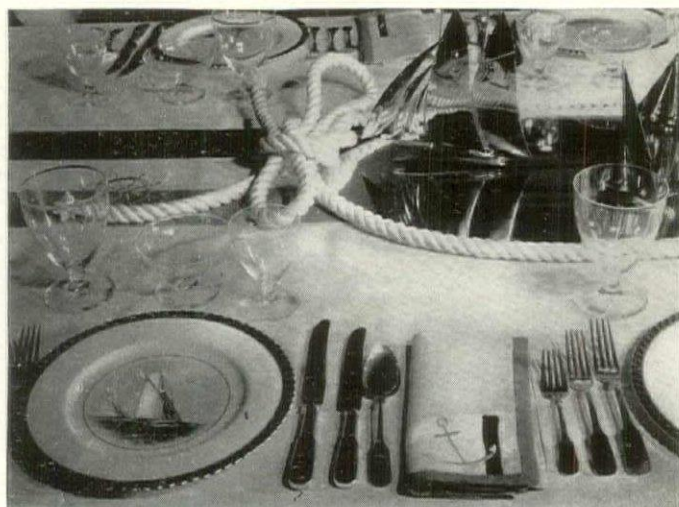
Campbell's Soups are made as in your own home kitchen, except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full-flavored soup at no extra cost.

Campbell's Mock Turtle Soup

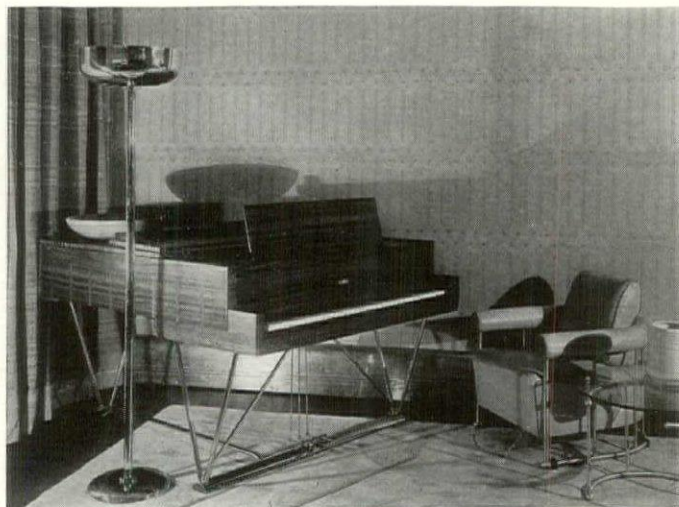
Decorating ideas from exhibitions



ALTMAN did this effective setting "The Bachelor Entertains" for a recent exhibition of holiday tables. Plates, vases, ash trays and candy jars are of the new Kensington aluminum with brass motifs



YACHTING table at Gump's, San Francisco. Red, white and blue tablecloth, nautical motifs. Service plates depicting international yacht race winners are Lenox china; International silver; Steuben glass



G. W. HARTING

STEINWAY piano designed by Gilbert Rohde for the modern industrial art show at the Metropolitan Museum. Legs of chromium plated steel give maximum rigidity with extremely light members

James River Colonial —

(CONTINUED FROM PAGE 47)

Nankin china, brass sconces and chandeliers, spinets and harpsichords, the new creations in furniture by Thomas Chippendale, Sienna marble for fireplace facings, wall papers of Chinese origin. All, it will be noticed, were for the embellishment of their homes, for upon these manor houses the planters lavished a generous part of the wealth that came so easily.

It was a country of few roads—and these frequently impassable. The rivers were the highways, and each mansion a port. Gaily colored barges, rowed by the negro slaves, carried the planters' wives and children to neighboring houses along the rivers in an endless round of social activities. Hospitality expanded to a scale that would have been impossible in any land less abundantly favored by nature and by the almost feudal character of the civilization. Indeed, some of the planters found it advisable to build even more inaccessible retreats, to which they could retire from the pecuniary embarrassment of a hospitality as readily accepted as air and water.

HOUSE PLANS

The town was not an important factor in the life at which we are looking; the countryside was everything. Each house was almost a town in itself, self-contained, sufficient unto nearly all its needs. The general plan of the houses reflects this fact. It reflects also the love of stately formality current in England at the time. For the southern planter's likes, dislikes, aspirations and taste were those of his brothers in the mother country. Architectural books of the day—found in the library of any cultured gentleman as a matter of course—showed him the current taste in country seats of the English squires, and from these illustrations he derived similar forms to meet his own needs. No cramping of space here, to fit the city or town lot. Broad acres and a view of the river expanded the plan. Starting with a main central mass, wings spread out at either end. Sometimes these wings went farther afield and were joined to the central portion by low, covered passageways, straight or curved. It was considered essential to confine the heat and odors of cooking to an outlying wing—sometimes even in an entirely detached one. There were plenty of servants to carry the food the long journey to the dining-room—just as in England almost to this day, though how it is kept hot I've never fully understood. This accounted for one wing. The demand for symmetry—almost never lacking in the country gentleman of that day—required another wing to balance it. In this were sometimes housed the guest rooms, perhaps a library, again the plantation business office, or quarters for servants.

The entrance court and the garden were usually disposed one on either side of the long plan, the garden formalized with its edgings of Box around knots, mazes or plots of grass, and practically always enclosed by wall or fence.

The early colonists had built of wood, usually on a foundation of stone or brick, but brick-making developed rapidly in this land of plentiful clay,

so that the brick house came to be the type. Contrary to legends which persist, telling of brick brought from England and Holland for use in the planters' houses, the fact is that the ships brought brickmakers rather than their product, and the houses of Virginia and Maryland were built of brick made most frequently on the site itself or nearby. With clay to be had for very little seeking, with slave labor in a like abundance, it was but natural that the planters took the easy and logical way of getting their chief building material.

At first the builders used these brick in the English bond they knew so well, without any accessory trim of stone, such as was common back home across the sea. With practice they achieved a high degree of skill and sophisticated taste in their brickwork. Flemish bond came quickly into favor, with the pattern accented by glazed headers. But the characteristic feature of their brickwork, as it was slowly developed over a century or more, was the use of rubbed brick for their window surrounds, belt courses, quoins, and other centers of interest. This rubbing of brick was achieved by the hand labor of slaves, grinding down the natural sand-molded surface of the brick until it became both smooth and of a different color—the bright vermilion of the native clay. If you look carefully at one of these 18th century mansions you will notice that the main field of the brick walls is of a soft gray-red, here and there darkened by minute lichens, and elsewhere made more of a salmon color through the long battle with sun, rain and frost. But the flat arches over the windows, a band around all these openings, and perhaps the quoins or corner blocks, will look an entirely different kind of brick, both in color and texture. These are the rubbed or gauged brick, in which these mason craftsmen took particular pride.

MATERIALS

There are houses built of stone, and there are houses of brick trimmed with stone—and some of this trim, Portland stone, actually was imported from Bristol, England—but these are the exceptions, for the houses of these sons of the Cavaliers were, typically, of brick. For sheer loveliness of brickwork—in the delicacy of jointing, in the subtle variations of a handmade product, not forgetting the inestimable help of a century's weathering—these brick walls of Maryland and Virginia have rarely been approached in all our years of building progress since.

In spite of the appeal of this brickwork to us of a later day, there was dissatisfaction with its effects among those who lived with it. Thomas Jefferson, in 1784, expressed with a surprising vehemence his dislike of the brick buildings of William and Mary College, calling them "rude, misshapen piles, which, but that they have roofs, would be taken for brick kilns." In fact, architecture in Virginia then seemed to him "worse than in any other part of America, that I have seen."

In these formal building masses, the chimneys and the roofs were important factors. Fireplaces were, of course, the

(Continued on page 69)



STUDY OF A CHILD AT THE PIANO, BY ANTON BRUEHL

Song at Morning

TO A CHILD all things are lovely . . . and music, like some golden dawn, glows with a strange delight. The song of a thrush . . . a melody in the air . . . a voice singing . . . the morning of life is filled with enchanted sounds.

That music shall continue to illumine the child's inward life is the aspiration of all intelligent parents. And upon parent, rather than child, devolves that responsibility. Thus, instruction should be early and continuous . . . the teacher accomplished, and sympathetic. And the piano, which daily shapes and fashions a child's perception of tone, should, above all, be wisely and thoughtfully chosen.

Your children deserve a Steinway. Richly associated with the creative and interpretative

history of the art, this instrument, pre-eminently, should foster their musical education. Wagner and Liszt used the Steinway in their time. . . . Paderewski, Rachmaninoff, Hofmann and Horowitz use it today. Its brilliant voice sounds through the great conservatories of Europe and America . . . comes, clear and strong, from the foremost radio broadcasting stations. In concert hall and private home alike, the Steinway stands superbly and triumphantly alone.

Yet the Steinway, which will serve your children and their children after them, is really not an expensive piano. It belongs, and has always belonged to the home of modest income. You can have a Steinway delivered

at once simply by making a small down payment on the purchase price. The balance will then be extended over a convenient period.

THE NEW STEINWAY ACCELERATED ACTION

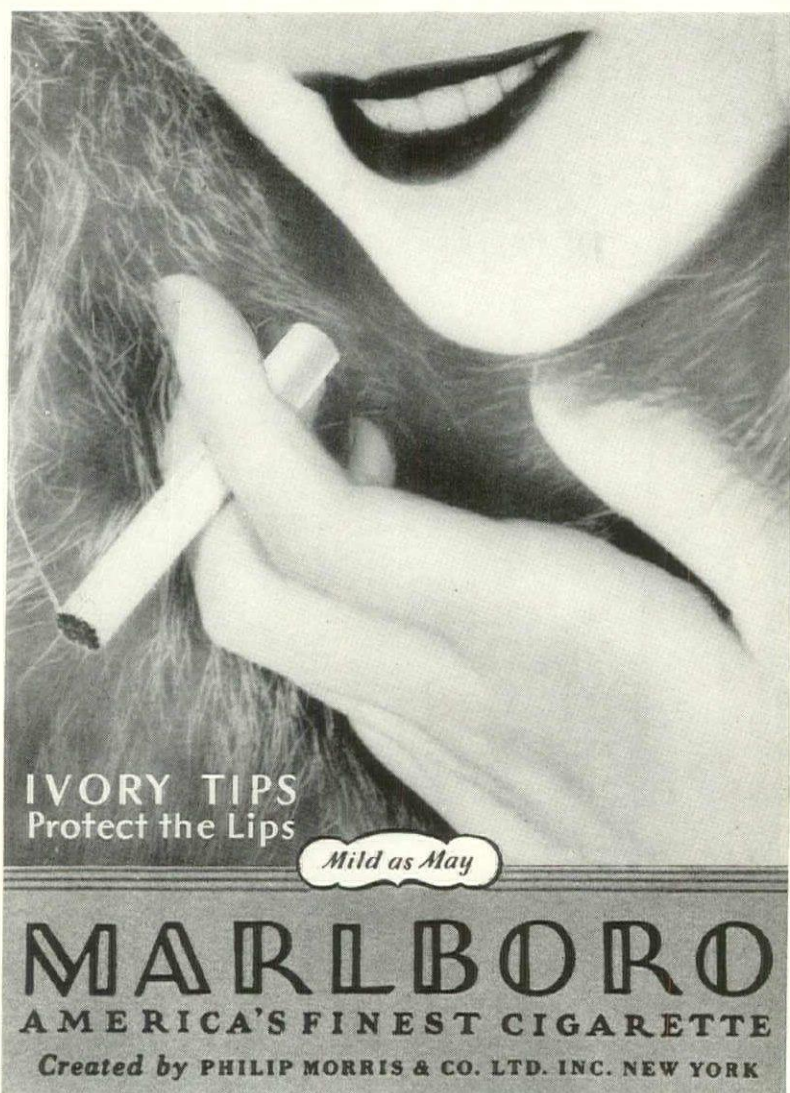
The Steinway has long been pre-eminent among pianos for its rare tone and exquisite perfection of action. Yet the Steinway with Accelerated Action is even more sensitive, richer in tone quality, than its distinguished predecessors! See . . . hear . . . play this piano today! You will be astonished that even the most difficult passages can be interpreted with incredible lightness and precision of touch . . . that for child and concert artist, playing is so much easier, and requires so little effort.



THE STEINWAY BABY GRAND FOR AS LITTLE AS
\$1175 SMALL DOWN PAYMENT
BALANCE CONVENIENTLY DISTRIBUTED
ALL PRICES PLUS TRANSPORTATION

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway with a small deposit — the balance distributed over a convenient period. Used pianos are accepted in partial exchange. STEINWAY & SONS, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS
STEINWAY



IVORY TIPS
Protect the Lips

Mild as May

MARLBORO
AMERICA'S FINEST CIGARETTE

Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK

Vivacious little Toby Wing, Paramount feature player, and S. J. Perelman, famous humorist now writing for Paramount, both vote for the Hawaiian "Here's How" made with one-third of a glass of DOLE Pineapple Juice, a dash of cider and seltzer and ice.



"Here's How!" says Wing to Perelman

All over the country they are taking up the new Hawaiian "Here's How" based on one-third DOLE Pineapple Juice to each long tall glass, seltzer water, ice, plus the infinite variety of other refreshing fruits and fruit juices added to your own taste. Pure, unsweetened DOLE Pineapple Juice, vacuum-packed, makes the perfect "Here's How." Order a dozen cans from your grocer today.

James River Colonial —

(CONTINUED FROM PAGE 58)

sole means of heating, so there was one for every important room, embellished with mantels of wood and with marble facings imported from England. Double chimneys at either end of the main house, with one at the far end of each wing, formed perhaps the most common equipment. Roofs were chiefly of the "hip" type—sloping up from a horizontal line of eaves and cornice that ran around all four sides. Occasionally there is the "hip-on-hip", corresponding to a gambrel roof in which the gables are replaced by slopes similar to those at the long sides. Dormers were used from very early days, whenever the space just under the roof was needed for finished rooms, and these dormers were high and narrow, sometimes gabled, sometimes hipped.

Shingle roofs were used for the most part, though such a notable house as Westover on the James River was roofed with slate, and the original slates still cover it. It is a dangerous thing for us, at this distance in time, to impute motives and taste to those early builders except as borne out by the actual buildings. Nevertheless, I think it may be said, with all fairness, that the builders used slate when it could be had, which, with transportation what it was, was but rarely. At any rate, Mr. W. Duncan Lee, who has developed our thesis that a house of today can well be based upon these achievements of the past, insists upon a slate roof—and it must be of dark slate, quite large and thick at the eaves, and graduated to smaller and thinner pieces approaching the ridge.

ADAPTING THE PLAN

While the builders of that day were meticulous in preserving exterior symmetry of the façades, they had no scruples against combining with this an arrangement of plan that did not precisely correspond. Even in Westover, perhaps the most widely known and admired monument of 18th century Virginia, the main hall is moved, bringing the main entrance well off the middle, thus permitting wider rooms on one side of the house than on the other, though the symmetrical spacing of windows on the façade indicates no such arrangement. Architectural purists of today raise their eyebrows at such strays from the architectural maxim that form should follow function and that an exterior should give a true picture of what the builder has done behind the walls. Evidently the builders of these plantation houses were thoroughly imbued with a love of the grand manner as reflected in a symmetrical mass on Classic lines, yet recognized the impossibility of carrying on the intimate life of a plantation household upon any such rigidly formal framework. The result was that in design they worked from the outside in, rather than from the plan out, as we believe we should do today. And they probably were fully convinced that they were right, just as we think we are. Considering the felicity of their work, can we arbitrarily condemn them?

The central wide hall, frequently extending through the house, was typical. As a concession to the warm climate,

the rooms were high-ceilinged—sometimes thirteen or fourteen feet on the first story. They were rooms of generous size as compared to those in other parts of the country at the time—sometimes thirty feet square, as at Rose Hill in Maryland.

Paneling displaced the simpler wainscot sheathing about 1700, and was usually of the native southern pine. Walnut was frequently used for handrails, as it was to be had for the cutting, while mahogany was not. Panels were fewer and larger in area than in the Northern Colonial houses. But the paneling itself was not enough to satisfy the Classic taste of that day; pilasters framed chimney breasts and sometimes the doors and windows in the more important rooms, with elaborate cornices.

The woodwork was seldom white; light grayish green with cream walls, or a light gray-blue with Chinese wall paper, were not uncommon. Imported marble facings surrounded the more important fireplace openings, and these frequently had cast-iron firebacks from the old Marlboro Iron Works in Virginia. Toward the end of the 18th Century the influence of the brothers Adam was becoming apparent.

FOR EXAMPLE

Mr. W. Duncan Lee, an architect of Richmond, has designed especially for *House & Garden* a house of today, built upon the spirit of this peak of architectural achievement, but meeting our modern needs within a cost of about \$15,000. He has had to depart, as you will see by the plans, from the grand manner of the wide-flung symmetrical wings. Modern heating, a plentiful supply of baths, garage space, and full utilization of the basement space—which the Cavaliers disdained to use except for vegetable and wood storage—are the main developments. Brick, of course, is used for the walls, with molded brick in chimney caps, doorways, and water-table. There is a band course between first and second stories of running Flemish bond—no brick on edge or on end anywhere, unless you include the splayed arches over the windows. The corners are of rubbed brick: stretcher and header (13 inches) in one course, and closer and stretcher (15 inches) in the alternate courses. Similar dressings are used around windows—8 and 6 inches in alternate courses. For the base, English bond is used, with Flemish bond elsewhere, showing the glazed headers.

The blinds, true to type, have wide slats in narrow rails. With the blinds coming so close together, these should not be a strong color—a dark gray would be best. All other exterior woodwork is white. There are no stone key-blocks, nor any stone elsewhere, excepting entrance steps, which have the full depth of slab rounded as a nosing.

The Cavalier, were he to return, would find many new and strange things in our modern adaptation. Perhaps he would find our conception of comfort and convenience entirely too "new-fangled" for his taste. He would, I believe, accept our version of a country house as a proper setting for the family of a gentleman.



A MODERN black, white and silver dining room in the Paul Fagan house in Honolulu. Table and chairs are of black wood carved in designs that are based on the native flower forms of Hawaii

Hawaiian adventure

(CONTINUED FROM PAGE 20)

to seem part of a woodland scene.

With pools and brooks abounding, many gardens strive for a glen, but rarely with such success as Mrs. Theodore Cooke has achieved in her enchanting garden shown in the frontispiece. Here a natural brook or *awai* winds its way through the property. In a small clearing this flagged area was developed where one can sit shaded by old Monkey-pod trees and giant Ferns and watch a series of waterfalls approach the pool.

Equally secluded is Mrs. Richard Cooke's brick garden in the heart of Honolulu. Framed by an old Erythrina tree which drops coral petals, this terrace is shaded by tropical foliage of trees, Ferns, Gingers, Begonias and the large white bells of the Daturas. It's a garden mainly of quiet, done in cool greens and white flowers, dappled by the sun which filters through the arch of the overhanging trees. This and Mrs. Theodore Cooke's glen garden and the Fagan garden, of which the grass steps are shown on page 19 were designed by Catherine Jones Thompson and Robert O. Thompson, landscape architects responsible for many of the beautiful gardens in Honolulu.

This is but an inkling of what you can see in the way of flowers in Hawaii. Orchids grow like weeds, Gardenias in great hedges; there are

over two thousand varieties of Hibiscus and the Anthuriums are bewildering. Most enchanting of all are the white flowers which make so fragrant the tropic night—the great trumpet-shaped blossoms of the Belladonna, Pikaki—the Hawaiian Jasmine, Plumieria which makes leis like birds' breasts, white Ginger, Gardenias, and, crowning all, the magnificent night-blooming Cereus growing on a mile of stone wall in the center of Honolulu.

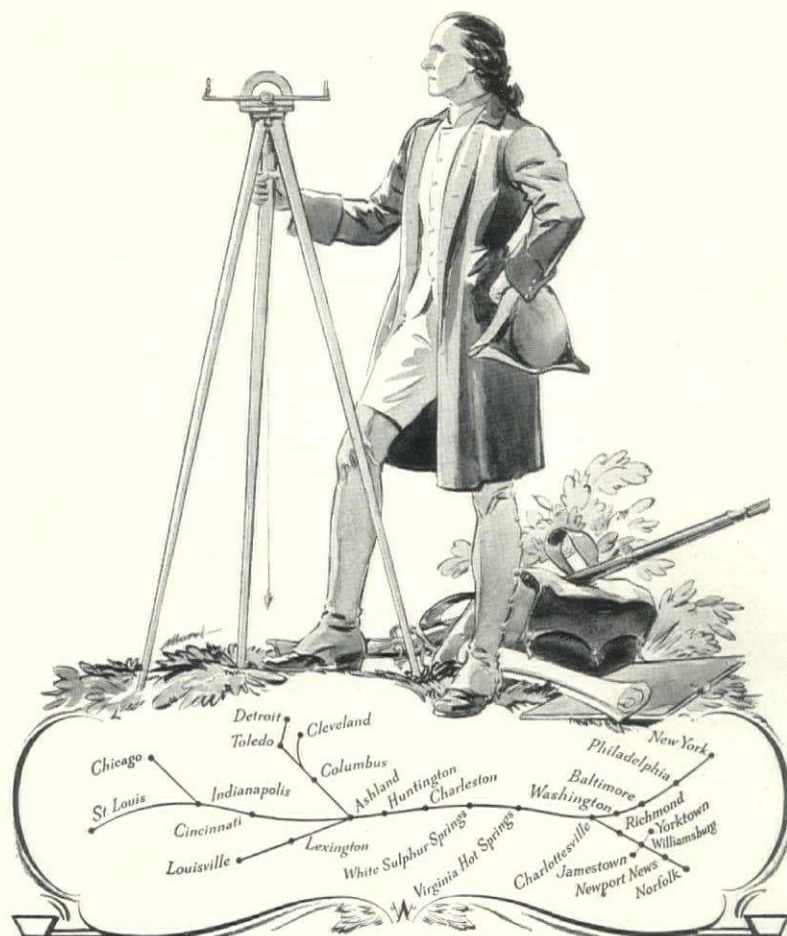
Many of these exotic flowers made into leis were given to me on that awful morning of departure. As I threw the least beautiful one into the sea off Diamond Head, following an age-old custom to ensure a speedy return, I could not but echo Mark Twain's lovely lines on Hawaii:

"No alien land in all the earth has any deep strong charm for me but that one; no other land could so longingly and so beseechingly haunt me as that one has done. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of the surf is in my ear; I can see its garlanded crags, its leaping cascades, its plume palms drowsing by the shore, its remote summits floating like islands above the cloud-rack. I can feel the spirit of its woody solitudes; in my nostrils still lives the breath of flowers that perished twenty years ago."



MRS. FRANK J. HARLOCKER's house in Hilo has this typical Hawaiian roof inspired by the tall roofs of native houses. C. W. Dickey, architect

One Hundred and Fiftieth Anniversary 1785 ~ 1935



"... But smooth the road and make easy the way (between East and West), and see what an influx of articles will be poured upon us; how amazingly our exports will be increased ... and how amply we shall be compensated..."—George Washington to Governor Harrison of Virginia, 1784.

Engendered by his youthful explorations of the West ... matured through many years of practical statesmanship ... George Washington's magnificent dream of a transportation system uniting East and West received its first practical impetus in 1785, when the James River Company came into being. He was its first president.

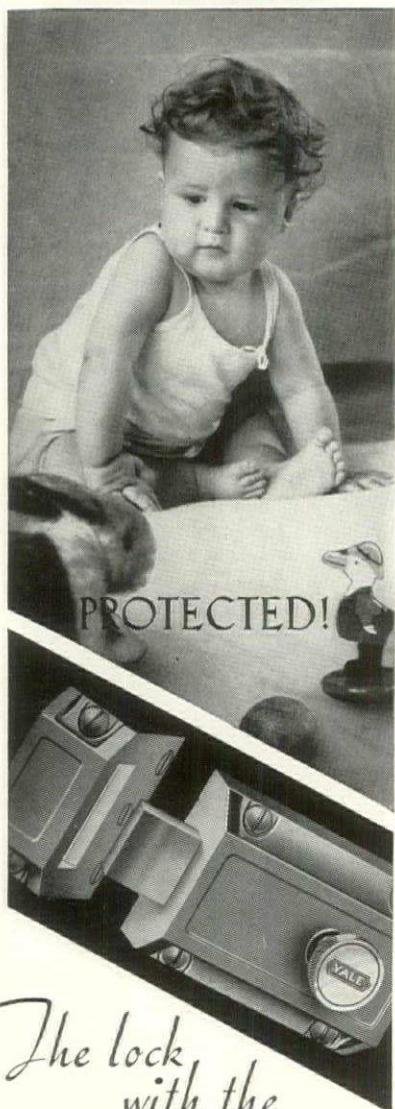
Time marched onward. The canals and roads of the James River Company passed in their entirety to the Richmond and Alleghany Railroad Company.

The wheel of progress made another turn and the Richmond and Alleghany Railroad and its properties passed on to the Chesapeake and Ohio Lines.

Today Chesapeake and Ohio stands as an enduring monument to the great dream that was George Washington's. And on this One Hundred and Fiftieth Anniversary, Chesapeake and Ohio pledges itself anew to carry on in the progressive spirit of George Washington, first great expansionist of the United States.

George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1785

TRADE **YALE** MARK



The lock with the STEEL BAR of protection

Let this fine lock safeguard your loved ones and valuables. Or, if some other type of lock is better fitted to your requirements, there are other YALE models from which you may choose. The lock illustrated is called the "Steel Bar Deadlock." A turn of the knob inside, or key outside, throws a massive bar of hardened steel across the door stile and jamb. This steel bolt cannot be sawed. To obtain the utmost in security, ask your hardware dealer to show you his line of YALE Deadlocks. Be sure the lock you buy is marked YALE.

Note: YALE Deadlocks are also made with two cylinders, operating by key both inside and out. These are applied with non-removable screws so that even if entry is gained through a window the door cannot be opened because the lock cannot be taken off.

YALE DOOR CLOSERS



efficiently control doors. They banish the annoyance of slamming and of doors carelessly left open; also promote fuel economy—keep heat in and cold out.

YALE products are fairly priced, and sold by all hardware dealers.

THE YALE & TOWNE MFG. CO.
STAMFORD, CONN., U.S.A.

Canadian Division, St. Catharines, Ont.

YALE MARKED IS YALE MADE

Fine fabrics deserve intelligent care

(CONTINUED FROM PAGE 40)

if the rules for cleansing the fabric are carefully followed. First, take down the curtains and shake gently to remove dust and dirt. Measure them before washing. When laundering colored curtains the first time, test a sample in lukewarm water for color fastness.

Wash curtains in lukewarm suds by squeezing the suds through and through the material, especially on soiled spots. Do not rub, as this is likely to fray sheer materials and fade colors. Rinse in lukewarm water until the rinse water runs clear. If curtains are rolled in Turkish towels and some of the moisture removed, they dry more quickly. Gently ease them into shape. Curtain stretchers are helpful or curtains may be pinned in shape on a sheet and dried flat or hung evenly on a line.

There are five general classes of basic yarns used for decorative fabrics—cotton, linen, wool, silk and those moderns, rayon and Celanese. Aside from this technical classification, there is the flat weave class and the pile weave or velvety group. Unless one is a skilled technician, it is almost impossible to determine the textile fibers used in the construction of our exquisitely designed upholstery and drapery fabrics of today. Colored cottons and linens, if color-fast, can be washed if careful laundering directions are followed.

To prevent shrinkage of these materials, a number of textile manufacturers are treating their drapery fabrics with the Sanforizing process. Although this adds a slight yardage cost, no allowance

is needed for shrinkage. The National Retailers' Dry Goods Association Testing Bureau, the retailers' own testing laboratory, is constantly conducting tests to determine the best cleansing methods to use for draperies, et cetera. In this connection, it is advisable to follow carefully the cleaning directions given on the label of drapery fabrics purchased by the yard.

Although many of the rayon and silk materials can be washed in soap and water, taking care not to rub, and handling gently and deftly, and then drying in the shade, we highly recommend that they be dry cleaned. An exception to this rule is silk pongee. Hundreds of commercial dry cleaning firms have become expert in handling all types of both sheer and heavy curtains and draperies.

In the pile fabric family, we also find a variety of yarns employed in the construction of upholstery materials. The most common types, however, are velvets with upright cut pile and the friezes with the pile uncut. These fabrics play a very important rôle in home decoration. If dust gets into this type of upholstery, it can be easily removed by vacuum cleaning or brushing. Mohair, also in this family, can be washed safely with a mild soap and lukewarm water. The suds used in cleansing should be frothy and not watery, and a sponge or soft brush is best for cleaning. Care should be taken to remove all of the soap with clean, warm water and to rub finally with dry cloths.

Will you have a hot drink?

(CONTINUED FROM PAGE 53)

with a lump of sugar rubbed on the rind of a lemon until well saturated. Beat the yolks of 2 eggs to a froth, then add the boiling milk gradually, stirring meanwhile. Serve hot.

RUM PUNCH. Put $\frac{1}{4}$ bottle of Jamaica Rum in a bowl, add $\frac{1}{8}$ of a bottle of cognac, $\frac{1}{2}$ glass cointreau, and the thin rind of half a lemon and of half an orange. Also add $\frac{1}{2}$ orange sliced thin, $\frac{1}{2}$ lemon. Sweeten to taste and add 4 cups of boiling water. Mix well and serve very hot.

SAUTERNE PUNCH. Put in an enamel pan 1 quart Sauterne, 1 cup of sugar lumps, the thin rind of 1 lemon and 2 cloves. Dissolve the sugar in the wine, then heat very gradually until a white foam appears on top. Remove from fire and take out lemon rind. Add $\frac{1}{2}$ cup of heated cognac. Light and let it burn out. Put a thin slice of lemon in each glass and serve hot.

HOT CLARET PUNCH. Boil 1 cup of water with $\frac{1}{2}$ cup of powdered sugar, 2 pieces of broken cinnamon and 2 cloves. Add 2 lemons sliced very thin, and cover and let stand for ten minutes. Add 3 glasses of claret and heat gradually, don't boil. Serve very hot.

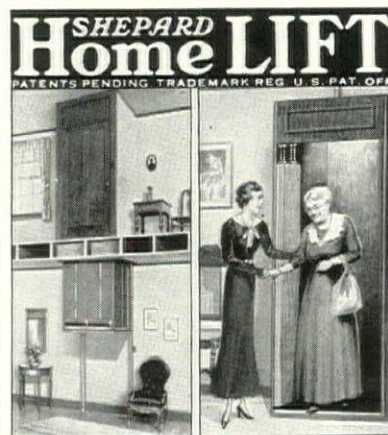
MULLED PORT. Stick an unpeeled orange full of cloves and roast it in the oven for about an hour, or until golden brown all over. Put 8 cloves, a four-inch stick of cinnamon, a dash of

nutmeg and 2 strips of thin lemon rind in a cup of water and let simmer until only $\frac{1}{2}$ cup of water is left. Then add 1 quart of old port and a wine glass of sherry. Let heat very gradually but don't boil. Sweeten to taste with a little sugar and put it into a bowl. Add the roasted orange cut in quarters. Take into the living room and set it before the fire. Ladle into glasses containing silver spoons.

MULLED SHERRY. Put a piece of cinnamon four inches long in a cup of water, with a dash of nutmeg, a few cloves and a small piece of bruised lemon rind. Simmer a bit, then add 1 quart of sherry and a wine glass of brandy. Heat, but do not boil.

TWELFTH-NIGHT CIDER. Bake 6 little apples with cinnamon and sugar and keep hot. Put 3 quarts of hard cider or sweet cider in a porcelain lined kettle. Add a teaspoon of vanilla and two tablespoons of sugar, a small piece of cinnamon, several cloves, a nutmeg tied in a little cloth, and a little thin lemon rind. Simmer for fifteen minutes, and pour into a punch bowl. Remove spice bag and lemon peel, then add the baked apples and serve very hot.

HOT ORANGE. Squeeze the juice of 3 oranges. Add $\frac{1}{2}$ cup of powdered sugar. Beat well 6 eggs, add the orange juice, and continue to beat. Strain, then add slowly 3 cups of boiling water. Serve in tall glasses with a dash of nutmeg.



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American Alliums and several others

(CONTINUED FROM PAGE 48)

trials of American species, chiefly those from the Far West and Colorado. Many sheep and few goats have been the result. *Allium cernuum*, the before-mentioned Allegheny Onion, has a much wider range than its common name indicates, roving from New York to the Carolinas and far into the West. Its umbels of pale lilac drooping flowers make a charming and long-lasting display during the summer months. It is a furious seeder, however, so don't be too pleased when you see the little stripplings springing up about the parent plants. Decide how many you want and be ruthless. This is also true of *A. stellatum*, that comes into flower a little later and lasts into September. Doubtless it is wholly welcome when overlaying with a rosy glory the summer hillsides and sandy ridges of its native Northwest, but such unrestrained ardor is not to be tolerated in a garden. Both these species are admirable in a wild garden.

Several years ago Herbert Durand gave me a "setting" of what he called the Pogosa Onion, because he had dug the bulbs from near the shores of Pogosa Lake, in the Rocky Mountains. Planted towards the top of the rock garden, it has given me much pleasure, blooming in early June, its rosy flowers carried in a graceful umbel of the more or less nodding type, on stems fifteen to eighteen inches tall above the grassy leaves. Its formal name is *A. recurvatum* (syn. *A. cernuum obtusum*). It is an inhabitant of grassy hills and mountainsides, over a large section of the Northwest, Colorado and New Mexico.

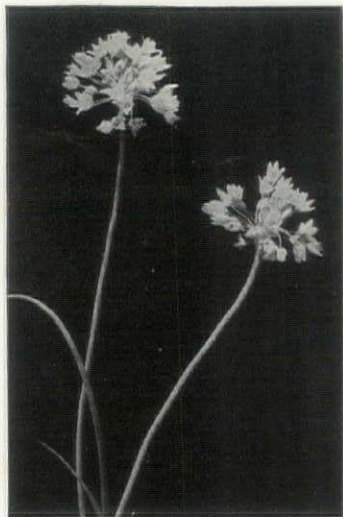
Beginning to bloom about May tenth



is a dainty little new-comer that deserves attention. Its name, one of them at any rate, for it has several, is *A. unifolium*, which implies a single leaf. It gives its name the lie, however, by putting forth several leaves, though its foliage may be said to be scanty. It is found on Mt. Diablo and the Napa Mountains in California, but proves perfectly hardy here. The bulbs were used as food by the Pomo Indians. The narrow leaves appear as soon as anything is able to break through the soil in spring and are sometimes frost-bitten for their pains. The slender stem rises some ten to fifteen inches high and materializes a loose, flattish head of pink and white flowers that last long.

There is a whole troupe of little fellows from the Far West that have more than paid their way in the rock

(ABOVE) *Allium unifolium*, coming from the Napa Mountains in California, proves perfectly hardy and satisfactory in the East



(LEFT) A species of unknown botanical name, which comes from Eastern Lake County in California. Pale pink, 4-6 inches high

(BELOW) *A. falcifolium*, a native of the Siskiyou Mountains, has dark reddish purple flowers. A small and very showy Allium



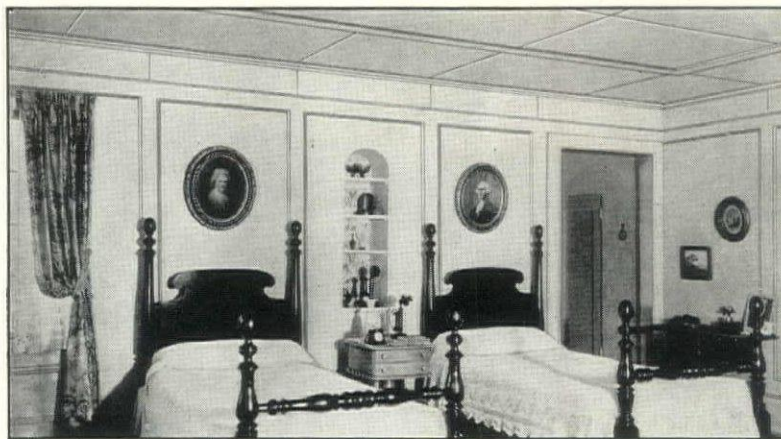
Upstairs and Downstairs



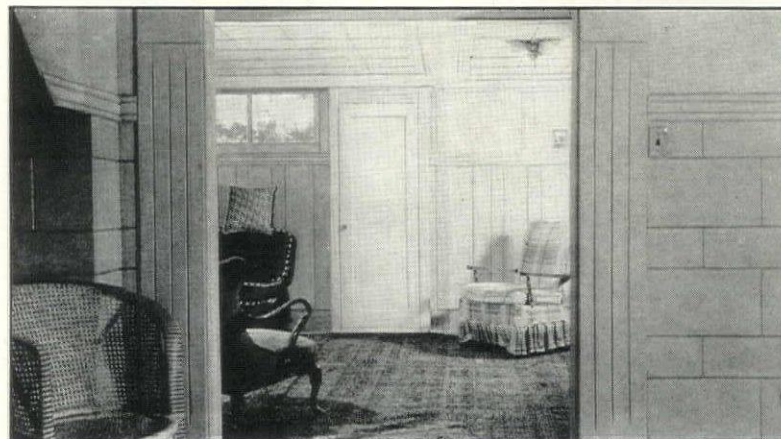
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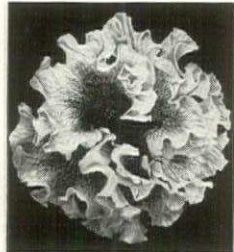
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BURPEE'S SEEDS GROW

American Alliums and several others

(CONTINUED FROM PAGE 63)

garden by their authentic charms and happy dispositions. One, whose portrait we produce, is *A. cuspidatum*, from Idaho. It is most neat and compact and blooms early for an Allium—in late April, its loose umbel of starry flowers prettily pink. Closely following it is another small species that came to us from North Dakota under the name of *A. reticulatum*. It is so slender and modest that it requires the exclusiveness of a corner on the rock garden to show it off. Its buds are white, the opened flowers pink. Before the middle of May blossoms *A. atrovirens*, from California, a dainty small creature with an umbel of ruby-red flowers. By May twentieth *A. platycaule* has made its astonishing appearance—astonishing because its globular flower head is so large for its four-inch stem and the segments of the individual flowers are so narrow and the stamens so many that the effect produced is of a silvery-pink explosion. Its scant foliage is rather broad. This also is a Californian.

A WESTERN ODDITY

Toward the end of May blossoms one of the most curious and interesting Alliums in my collection—*A. falcifolium*, from the Siskiyou. It grows on a bit of high tableland and first calls attention to itself by peculiar scythe-shaped leaves, that lie about the ground in a sort of twisted confusion. Out of this queer tangle arises the short flattish stem, finished by what appears to be a brush of dark reddish purple flowers—deeper in tone than any Allium I have seen, the whole no more than three inches high. This is an ideal species for the rock garden.

About June third blossomed *A. austini*, with almost spherical umbels three inches across of open, starry, reddish pink flowers with green centers, on stems four to six inches in height. A week later opened *A. bolanderi*, whose leaves had almost died away before the slender four-inch stem appeared above ground carrying its many-flowered umbel of dark pink, starry flowers that faded to a lighter tone. Blossoming at the same time, and also without benefit of leaves, was another little Californian species, said to be common on low hills in that richly dowered state. *A. serratum* is a neat and attractive species. The individual flowers in its umbel are carried erectly or sideways, not nodding, and shaped rather like some of the Campanulas. Its color is pink that darkens as the flower advances towards a papery old age. Also about the same date blossoms a little species nameless to me, but said to come from Eastern Lake Co., California. It grows from four to six inches high and the pale pinkish lilac flowers are carried on slender stems.

One more of these little Westerners should be mentioned. *A. stananthum* is very attractive, having open heads of white bell-shaped flowers on stems six to eight inches high. All of these small western Alliums are entirely suitable for the rock garden and are seldom enough seen in cultivation. None of them appears to have sown seeds as yet, so they may not be a menace.

While we are considering low-growing species a few desirable exotics may well be mentioned. I am extremely fond

of *A. cyaneum* as I grew it many years ago from seed. It seems, however, to have a double, or some impostor is going about under its name, and whenever I hear anyone say they do not like *A. cyaneum* I know they have this fraud and not my Tiny Tim from China, with its pure blue blossoms and its tuft of narrow grasslike foliage. In his appendix to *The English Rock Garden* Mr. Farrar says, "I greatly suspect that this name (*cyaneum*) embraces several of the lovely Bluebell-blue Garlics that so abound all over the Alps of South Kansu and Tibet, dotted freely in the hot alpine herbage, . . . or forming mats on the ledges of cool limestone cliffs (with spraying heads of celestial stars), but always and everywhere, even on the highest ridges to which they ascend, objects of greatest charm and elegance and delight in August." I have several of these blue Garlics that are certainly desirable: *A. kansuense*, having the color of a Harebell, and flat channelled leaves; *A. purdomi*, a neat small Tibetan with rushlike foliage; *A. coeruleum* with large round heads of bright blue blooms on stems more than a foot tall, and I once had the nodding *beesianum* (and I cannot now find it listed in this country) that flowered at midsummer, sending up many stems a foot tall from a tuft of flat glaucous leaves and carrying loose heads of porcelain-blue, bell-shaped flowers.

YELLOW-FLOWERED SORTS

Yellow-flowered Onions are not many, but two I am very fond of. One is the old Lily Leek, *A. moly*, a very old garden plant that has been cultivated since the early 17th Century. It is not at all common in this country, though a few dealers now offer it. It comes from southern Europe, Spain and elsewhere, but is hardy and, grown in masses on the outskirts of the rock garden or in borders, makes a lovely display in June. The leaves are wide and of a grayish cast. *A. flavum*, the Golden Onion, is quite dwarf. It is a slender-growing species from Italy that forms tufts less than a foot high. The leaves are round and lie about on the ground and the heads are composed of drooping yellow flowers. It may be grown in the rock garden with the paler Heucheras with whose season it coincides, or Mr. Hamblin suggests giving it as a companion the blue-flowered *kansuense*. Blooming in September is a plant I have as *A. glaucum*, but am not sure of. Its leaves are short and undoubtedly glaucous, narrow and pointed and profuse; the flowers in charming erect heads are pink.

This is merely to skip about at random among my Alliums; many fine and worthy things have gone unsung. And there are many that I am still out to acquire. Two tiny ones that sound engaging are *A. chamaemoly* and *A. oriphilum*. The first is a diminutive species from about the Mediterranean, whose flat scant leaves hug the ground and whose greeny-white blossoms barely emerge above the sheathing foliage. It is said to bloom in February and March and to haunt Pine woods. The other is celebrated as possibly the beauty of the race. It lifts on its three-inch stems "clustered domes of purple flowers". It owns the high screes of the Caucasus and Daghestan as home.

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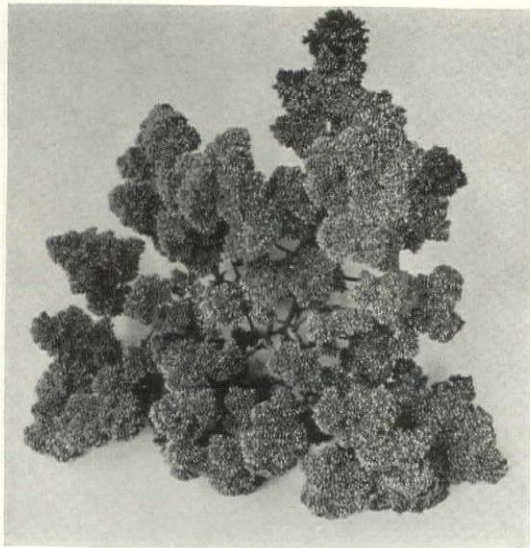
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CHORIZANTHE PALMERI, an annual, has delicate pink flowers resembling those of *Statice*. It is a Californian plant which grows about 8" high and likes dry places

New annuals and perennials for 1935

(CONTINUED FROM PAGE 29)

for the cool greenhouse. Atlantic, pink suffused with white; Hon. Charlotte Knollys, very large, deep red; Jessie Allwood, glowing yellow; Oceanic, shrimp pink. Totty's.

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(Continued on page 66)



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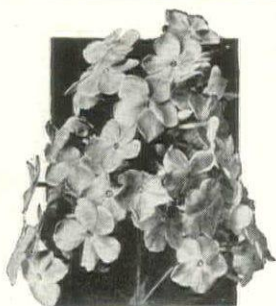
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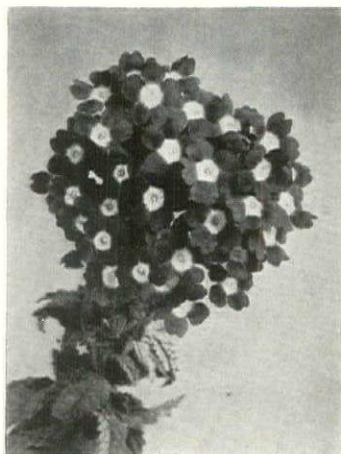


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New annuals and perennials for 1935

(CONTINUED FROM PAGE 65)



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MARIGOLD, Tall French, Josephine. Dark maroon-brown with crimson glint, 3' high, free flowering. Stumpp & Walter.

NASTURTIUM, Burpee's New Dwarf Giant in numerous assorted colors, and Golden Giant in yellow. Both plants, very free flowering, with long stemmed, fragrant flowers similar to Golden Gleam, although the plants themselves are much more compact. W. Atlee Burpee Co.

NASTURTIUM, Glorious Gleam Hybrids, Award of Merit. Striking colors and blends in a hybrid mixture from crossings on Golden Gleam. Bodger. Max Schling Seedsmen.

NASTURTIUM, Scarlet Gleam, Gold Medal. Glorious scarlet counterpart of the fragrant semi-double variety,

Golden Gleam. 8"-12". Bodger. Henry A. Dreer, Inc.

PETUNIA, Martha Washington. Award of Merit. Ruffled lavender blossoms veined violet and resembling Pelargoniums. 9" tall of *nana compacta* ball type. Waller-Franklin. Henry A. Dreer, Inc.

PETUNIA NANA ERECTA, Periwinkle. Five-pointed pastel blue flowers resembling the perennial Vinca. Compact plants. MacDonald. Peter Henderson & Co.

PETUNIA NANA ERECTA, Tyrian Rose. 2½"-3½" bright rosy flowers with small creamy throat. Free blooming bedding variety. MacDonald. Peter Henderson & Co.

PETUNIA PARVIFLORA. A long-flowering species with tiny lilac pink blooms on 3" high green mats, spreading 18". Lacy effect. Tested by Dr. W. P. Morgan and introduced by Elder Brothers, Inc. Illus. page 29.

PHLOX, Gigantea Art Shades. Award of Merit. Delicately shaded large flowers of the Drummond type, each with a light eye, 12". Waller-Franklin. Max Schling Seedsmen.

SALVIA, Splendens Coral. A coral-rose sport of the early-flowering type. Benary. Max Schling Seedsmen.

SALVIA WELWYN. Salmon pink, 3' high, large blooms on strong spikes, mid-August to frost. Stumpp & Walter.

SCHIZANTHUS, Sunset Hybrids. Red and carmine butterfly-like flowers marked with gold or white. 2'. Bodger. Max Schling Seedsmen.

STATICE PUBERULA. Violet blooms with yellow corollas, 4"-6" high for border or pot plant. German origination introduced by W. Atlee Burpee Co.

SWEET PEA, Daylight. Primrose pink brightened by coral and gold tones. Flowers borne in fours. W. Atlee Burpee Co.

SWEET PEA, Early Flowering Eileen. Shadings of Begonia rose and salmon with cerise tones in certain lights. MacDonald. Peter Henderson & Co.

SWEET PEA, Lady Macbeth. Dazzling red with golden salmon shadings, hailed by the National Sweet Pea Society as a new color in their trials.

(Continued on page 67)



YELLOW SUPREME, a new African Marigold, is a Gold Medal winner. Has lemon yellow 4"-4½" blossoms



3 NEW CHRYSANTHEMUMS

Three new Mums we are sure you will cherish, not only for their gorgeous clear colors, but for their fine habit of growth as well. They will add distinction and interest to your garden, and provide new flowers for your home.

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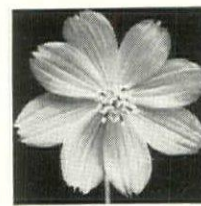
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New annuals and perennials for 1935

(CONTINUED FROM PAGE 66)

Standards beautifully waved. MacDonald, Peter Henderson & Co.

SWEET PEA, Pacific. Blend of wild rose and amber with lighter wings. W. Atlee Burpee Co.

SWEET PEA, Pinnacle. True deep rose-pink sparkling on a white ground. Standard and wings alike. Ferry-Morse.

SWEET PEA, Ramona. Coral-rose with yellow shadings which do not burn out in the brightest sunlight. MacDonald, Peter Henderson & Co.

SWEET PEA, Rapture. Bold flowers of rose pink on a cream ground. Many 4-blossomed sprays. Ferry-Morse.

SWEET PEA, Sentinel. Salmon-cerise on cream with nicely waved standard. Ferry-Morse.

SWEET PEA, Sweet Briar. Rich rose-pink on a white ground with a touch of amber, a companion to Bonny Briar of earlier fame. MacDonald, Peter Henderson & Co.

SWEET PEA, Vanity. Geranium pink, suffused with salmon on a light cream ground. Waved, often duplex blossoms which do not burn in brightest sunlight. Ferry-Morse.

VENIDIUM, Fastuosum Hybrids. Daisy-like blossoms 4"-5" across in delicate tones of buff, lemon and cream with purple or brown centers. 2'-3". W. Atlee Burpee Co. Illus. page 29.

VERBENA, Nana erecta, Violet Bouquet. Special Mention. No available description at time of writing. Waller-Franklin, Henry A. Dreer.

ZINNIA, Crown O'Gold, Desert Gold. Large bicolor flowers in light and deeper hues of gold with pale yellow or white petal tips. 2½'-3". Bodger, Stumpp & Walter.

ZINNIA, Fantasy. Award of Merit. Medium-sized curled and crested blossoms of wide color range. Free flowering plants 2'-2½'. Bodger, Henry A. Dreer.

ZINNIA, Halo. A Mexicana hybrid with miniature single, dark red flowers, bordered yellow, 1½" across. Plants 9"-12". Developed in Switzerland and introduced by W. Atlee Burpee Co.

ZINNIA, Miniature Mission Sun-striped. Primrose, pink and red stripes on white. Fraser & Son. Illus. p. 29.

ZINNIA, Mission Balloon-flowered Snowball. A small, really pure white flower with no green tint. Fraser & Son.

ZINNIA, Pumila Picotee Delight Golden Ray. Medium-sized, red-tipped orange flowers. 2'. Bodger, Henry A. Dreer, Inc.

Perennials

AQUILEGIA, Crimson Star. An immense Columbine with white collar and crimson spur. Originated in England by Pearson. Totty's.

ARMERIA FORMOSA, New Large Flowered Hybrids. A sea pink with rose red and violet blossoms on long stems. Profuse bloomer for the rockery. Benary, Max Schling Seedsmen.

ASTER, Alderman Vokes. Rose-pink, yellow center. September. 3½' high. English origin. Henry A. Dreer, Inc.

ASTER, Blue Eyes. Violet blue, in September. 4'. English origin. Henry A. Dreer, Inc.

ASTER, Burbank's Charming. Feathery

sprays of delicate rose-white flowers in October and November, fine disease and frost resistance. 5'. Developed from plants of unknown origin found in Burbank's Garden. Henry A. Dreer, Inc.

ASTER, Mount Everest. Dead white blossoms with a very small eye on tall well-shaped pyramidal plants which set flowers to the ground. Jackson & Perkins Co. Bay State Nurseries.

ASTER, Pink Nymph. Rose-red fading to bright pink, September. 4'. English origin. Henry A. Dreer, Inc.

ASTER, Sunset Glow. Single deep pink flowers in September on neat medium-sized plants. Jackson & Perkins Co. Bay State Nurseries.

ASTER, Dwarf Hybrids. Bloom freely during September with 1"-1½" flowers on compact plants 1' high. Originated by Mr. H. V. Vokes in France. Wayside Gardens. Countess of Dudley, clear pink, late September, 9". Lady Henry Maddocks, pale pink, September, 12". Marjorie, rose-pink, mid-September, 12". Nancy, flesh-pink, late September, 12". Ronald, lilac-pink with rosy buds, mid-September, 12". Snowsprite (Snow Fairy) semi-double white, early September, 12". Victor, lavender-blue, early September, 12". Illus. p. 29.

BEGONIA GRACILIS COMPACTA, Tausendschoen. Tender, compact perennial with an abundance of carmine-rose blossoms. 5". Benary, Max Schling Seedsmen.

CHRYSANTHEMUM, Albert Muller. Apricot flowers turning pink with age, 2½"-3" across. Disease and cold resistant, having survived 1934 in the open. Medium height, late September. Askenback Brothers.

CHRYSANTHEMUM, Chestnut Burr. Double, medium-size flowers in red to brown tones. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Harbinger. Single, lavender flowers with a white halo. Dwarf, compact plants. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Last Call. A single, orange-yellow, shaded bronze with several rows of cup-shaped petals. Totty's.

CHRYSANTHEMUM, Opal. Medium-sized double coppery-rose flowers turning in maturity to deep salmon. Henry A. Dreer, Inc. Illus. page 28.

CHRYSANTHEMUM, Orchid Beauty. Deep pink with high cushion of pale gold. Matures November 10 to 20. Totty's.

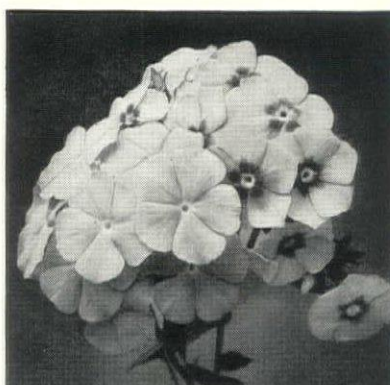
CHRYSANTHEMUM, Phryne. Medium-sized, decorative pink with blush lavender on the reverse of the petals, an incurved type. Late flowering and only moderately tall. Totty's.

CHRYSANTHEMUM, Princeton. Old Nassau orange pompons in large flowering sprays of 4 to 6 uncrowded blossoms, each 3" across. Strong resemblance to the Calendula. November 20. Totty's.

CHRYSANTHEMUM, Purple Queen. Aster-purple Anemone type with a lighter reverse and gold-tipped cushion florets. Flowers 3" across with 8 or 9 to a spray. November 15 to 20. Totty's.

CHRYSANTHEMUM, Rapture. Medium-sized orange flowers suffused with cream. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Rose Queen. Large rose-pink flowers with several rows
(Continued on page 68)



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New annuals and perennials for 1935

(CONTINUED FROM PAGE 67)

of narrow twisted petals. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Snappy. Semi-double pure red flowers with reverse of petals golden. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Snowdrift. Medium-sized early double white. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Spanish Gold. S. A. C. Cup of Pittsburgh, 1934. Tawny yellow pompon with a bronze sheen. Sprays of 6 or 8 flowers each 3" across. Easy grower requiring no disbudding. November 10 to 15. Totty's.

CHRYSANTHEMUM, Sunny Boy. Golden yellow single with beautiful fragile blossoms. Totty's.

CHRYSANTHEMUM, Spoon type. A new, hardy and very free flowering form 1½' to 2' high and 2' across, excellent for cutting. Six distinct colors. Peter Henderson & Co. Illus. p. 29.

CHRYSANTHEMUM, The Chief. Full double bright scarlet flowers with golden reverse. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Riverton Seedlings. Seeds saved from a large acreage of hybridized garden Chrysanthemums in a wide color range of singles, semi-doubles and doubles. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Unnamed Seedling #4-31 KC. Single lilac-pink blossoms 3½" across. A lusty, iron-clad subject for hedges and background plantings. 4'-5' with an equal spread. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Valencia. Valencia pink single with no trace of magenta, each 4" across. November 15 to 30. Totty's.

CHRYSANTHEMUM, White Vermont. Blush white of the Vermont type, particularly fine for the exhibition grower. 5'. Totty's.

CHRYSANTHEMUM, Korean Hybrids. Seed saved from fields of experimental crosses of these extra hardy single Chrysanthemums in lovely assorted colors. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Korean Hybrid, Hebe. Luminous pink fragrant single 3" blossoms maturing to lavender, with a faint silvery halo surrounding the golden yellow center. Late September and October, 2½'. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Korean Hybrid, Orion. Single 3" canary-yellow blossoms which fairly glitter in autumn sunlight, October 5th. Neat growing, 2'. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Korean Hybrid, Vulcan. Fragrant carmine-red shading to crimson with bronze tints in maturity, between tints of Mercury and Mars. Double ray petals. October 5th. 2½'. Bristol Nurseries, Inc.

DIANTHUS, new Double Sweet Wivelsfield. A biennial with flowers larger than the single varieties. June to October from spring-sown seed. 15". Allwood Bros. Max Schling Seedsmen.

DIANTHUS PLUMARIUS, Little Jock. Fringed blossoms of pink, rose and white, each with a deeper zone, 6-8". Watkins & Simpson, Ltd. Max Schling Seedsmen.

ECHINACEA PURPUREA, Collwall. A deep rose Coneflower of fine substance and size. 6" in diameter. July to October. 4'-5'. Ernest Ballard. Amy Hore.

ERIGERON, Double Azure Beauty. A semi-double azure blue blossom with no visible eye. 2½". Hurst & Sons. Max Schling Seedsmen.

GYSOPHILA REPENS BODGERI, Dwarf double flowering white sprays blooming two weeks earlier than any other double form. 2'. Henry A. Dreer, Inc.

HARTMANNIA SPECIOSA. A showy Evening Primrose 3" across. All white, then pink-edged and finally entirely suffused with pink. Blooms early in August from spring-sown seed. 18". Rex D. Pearce.

HELENIUM, Wyndley. Rich yellow-shaded, orange, fall-flowering border plant, 2½'. Jackson & Perkins Co. Bay State Nurseries.

INULA, Royleana. Bright orange yellow, large and effective for border or cutting. Stumpp & Walter.

LIATRIS, Scariosa Alba. White blooms from August to frost. 3' spikes. Excellent cut flower. Stumpp & Walter.

PHLOX, Columbia. Cameo pink with a faint blue eye but no purple tones even in the faded blossom. Six to 15 spikes on 2-year-old plants. Free from mildew, black spot, brown leaves and insect pests. 2½'. Wayside Gardens Co.

PHLOX SUBULATA, Blue Hill. Deep blue, on compact plants in early spring and late fall. Henry A. Dreer, Inc.

PHLOX, Tigress. Compact orange flower heads growing on laterals as well as on the main stem of the plant. Vigorous, healthy growth. Jackson & Perkins Co. Bay State Nurseries.

POLEMONIUM CARNEUM. Apricot to pink shades in May and June. Fern-like foliage of Jacob's Ladder. 18". Rex D. Pearce.

ROSE, Nigrette. Plant patent #87. Blackish buds which open to medium size flowers of dark maroon giving the impression of black velvet in their deepest shades. Conard-Pyle Co. Illus. page 29.

RUPELLIA CELIOSA. Silver-lavender trumpets from May to October, blooming from seed of the same year's sowing. A new crop of flowers daily. 12". Rex D. Pearce.

SALVIA DICHROA MAGNIFICA. Long spikes of pure lavender blossoms with white midlobes. 3'. Watkins & Simpson Ltd. Max Schling Seedsmen.

SWEET WILLIAM, Dwarf Alpine Mixed. Pink, rose and shades with some salmon and orange flowers on biennial plants 6" high 12" across. From plants secured at a wayside stand, Mr. Allan Felton perfected this strain for Henry A. Dreer, Inc. Illus. page 28.

TRITOMA, Mt. Etna. Glowing red flowers from June to October. Henry A. Dreer, Inc.

VIOLA, Perpetual Flowering Purple Glory. Ruby purple flowers on free flowering plants like Jersey Gem but of branching habit of bedding varieties. Henry A. Dreer, Inc.

VIOLA, York Gem. Silver Medal, Massachusetts Horticulture Society and The Horticulture Society of New York. Silver Medal, Society of American Florists and Ornamental Horticulturists. Clear mauve flowers with a yellow eye. Late May to November bloom, with no tendency to seed formation. Fragrant and also a good pot plant. Frost resistant. Stuart R. Weston. Illus. page 29.



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- MISS ANNE GOULD, New York
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